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BULLETIN OF THE SCHOOL OF LATIN

No. 10

The Old-Latin and Old-Irish
Monuments of Verse

BY

THOMAS FITZHUGH

Professor of Latin in the University of Virginia

JANUARY 1, 1919

ANDERSON BROTHERS
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IN MEMORIAM

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Quidquid id est timeo Danaos et dona ferentis

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The Romans were as eager to submit to the Greeks in the field of letters as they were to conquer them in the field of battle. They had a great history behind them, a record of social and political achievement to which no city of Greece could show a parallel. They had literary records of all this in their native prose and poetry. But the Greeks had long been busy in the Italian cities—busy with the history and antiquities of Rome, eager to convince the Romans that their origin, and with it their religion and mythology, were Greek or Trojan—anything but what they really were. There was then no such thing as historical criticism, in the proper sense of the word. What there was was in the hands of the Greeks, whose writers were able and accomplished to a degree which no Italian could yet hope to attain. The Romans swallowed the lying tale, passively allowed their own mythology and antiquities to be corrupted, and left a legacy of endless difficulties to us unfortunate modern scholars.

Nettleship, *Lectures and Essays* II. 211f.

INTRODUCTION

The University of Virginia *Bulletin of the School of Latin* (Anderson Bros., University, Va., 1908-1919) completes with the present number its First Series, devoted to the investigation of the beginnings and evolution of Indo-European accent and rhythm. The result of the whole inquiry has been the determination of the original Aryan superstress and of its remarkable sustained rhythm of the double accent and double ictus, whence by known processes of weakening and mutation all the various systems of accent, rhythm, and meter in vogue in the Aryan world today have been derived.

This hitherto unknown stress accent, which in the language of hellenizing quantitative camouflage I have called pyrrhic, enjoyed down to the close of the ancient Italic and Keltic eras of speech and verse a durational intensity of one full long or two short times or syllabic units. That is to say, it was a powerful stress accent, which in its acute form always completely took up and monopolized with its single throb one long or two short syllables, unless violently interrupted by its own repetition.

The pyrrhic stress may be best illustrated in Latin rather than in the less familiar and quantitatively less exactly determined Keltic: for example, in Latin,

Mārs = A }
mārē = A } : That is one single acute expiration.

Precisely so in Keltic, for example: *dōnā*, *ācūs*, *fírū*; cf. Zeuss' interesting observation in the first edition of the *Grammatica Celtaica*, p. 915.

Such an energetic stress must of necessity violently interrupt and repeat itself in immediate succession, whenever called upon to utter completely and fully any iambic word or syllabic combination. For unless it does so interrupt and repeat itself,

it will obviously shorten the long syllable: for example, it must pronounce:

$\acute{m}\ddot{a}ri = m\ddot{a}ri = A$: Shortening the long syllable.

$m\acute{a}ri = A - A$: Not shortening the long syllable.

In this way, the pyrrhic stress develops naturally the continuous or double accent.

Upon the above basis the whole scheme of accent is built up. For when a short or a long syllable is added to either such word A or A - A, a grave or weak stress is added only:

$\acute{\cdot} \cdot \acute{\cdot} = A - G$: e. g., *Mārtē, Mārtī, māriā, fācīlī.*

$\acute{\cdot} \acute{\cdot} \acute{\cdot} = A - A - G$: e. g., *māriquē, Cāmēnaē.*

Analogy then determines such forms as:

$\acute{\cdot} \acute{\cdot} \acute{\cdot} = A - A - G$: e. g., *dēscrībē, dēscrībās, dēfīcērē*
dēfīciās, sūpērārē.

Again, when a short followed by a long or short syllable is added to the basal forms A or A - A, two grave stresses are added:

$\acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot} = A - G - G$: *dīcērē, dēdīcās, mīsērīaē, fācīlīā.*

$\acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot} = A - A - G - G$: *ōboēdīās, Cāmēnāquē.*

Analogy as before determines forms with long initial syllable:

$\acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot} = A - A - G - G$: *dēscrībītē, sūpērāvērīm,*
prāetērīrīm.

Thus use and analogy slowly but surely confirmed and fixed the double incidence of the pyrrhic stress, initially in every word, and medially also in words of adequate extent and immediately preceding the long or short ultimate or the short penult.

Obviously, a special case of triple incidence arises in longer words of iambic beginning:

$\acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot} = A - A - A - G$: *ōboēdīrē = \acute{\cdot} \acute{\cdot} \acute{\cdot} \acute{\cdot}.*

The speaker can only dispense with the second A, if he is content to shorten the second syllable.:

˘ ˘ ˘ = A - A - G : *ðboedir̄e* = ˘ ˘ ˘ ˘.

Otherwise, however, any number of weak tones may intervene between the two acute positions:

dēmōnstrār̄e = A - G - A - G

ðboedier̄unt = A - A - G - A - G

dēmōnstrāvēr̄unt = A - G - G - A - G

An interesting conflict of analogies presents itself in the case of words in which three short syllables precede the ultimate. The normal and natural position of the accent is, as we have seen, on the fourth syllable from the end:

misēriāe = A - G - G

præter̄iēris = A - A - G - G.

But obviously all these forms feel the pull of analogy from those that have the penultimate acute:

Cāmēnāe = A - A - G

which continually suggests also:

misēriāe = A - A - G

præter̄iēris = A - G - A - G.

In the case of these forms, therefore, with the tribrach before the last syllable, we may expect a tendency to gravitate towards the penultimate instead of the antepenultimate acute position of the accent.

A little reflection will suggest that the rhythm of the continuous accent must be continuous and not alternating, as we have always wrongly assumed rhythm in human speech to be. Here, therefore, what we call the duplicational count of rhythm (cf. *The Indo-European Superstress & the Evolution of Verse*, Univ. of Va., 1917, p. 8) will not be between thesis and arsis, as before understood, but in reality between thesis and thesis. Therefore the rhythm of the continuous accent is a rhythm of the

continuous thesis, and not as before a rhythm of the alternating thesis and arsis. Thus the pyrrhic accentual foot

$$A = \underline{\underline{\text{C}}}$$

is all thesis and no arsis, and the pyrrhic accentual measure A - A implies a pair of stresses, each with its rhythmic ictus: it is a double ictusing or double counting (*dinumeratio, dinumerare intervalla temporum*), the *horridus ille numerus* of Horace's sophisticated criticism.

Accordingly, in the rhythm of the double or continuous accent every measure involves a double thesis, a double rhythm, a double ictus, a double stress. Since each thesis in the measure has its rhythmic ictus, there can never be any such thing as a conflict of accent and ictus, because the ictus is always in arsis as well as in thesis. Consequently every conflict between the accent and either ictus remains *eo ipso* still an harmony with the other ictus: a conflict with both is an impossibility.

The rhythm of the double accent therefore involves, however modulated, a rhythmical arsis as well as a rhythmical thesis. The rhythmic beat never fails either arsis or thesis. When modulated to its first thesis, the second becomes *eo ipso* the rhythmical arsis; when modulated to the second, the first. But the modulation may rise and fall in one and the same rhythmic series, because the double ictus always sustains the double rhythm:

$$\acute{A} - \grave{A} | \acute{G} - \grave{A} | \acute{A} - \grave{G} | \text{etc.}$$

A falling measure followed immediately by a rising, however, is avoided in the mid-course of the rhythmic series, because it juxtaposes two weak tones in successive measures and suggests a failure of either arsis or thesis ictus:

$$\acute{A} - \grave{A} | \acute{A} - \grave{G} | \acute{G} - \grave{A} | \text{etc.}$$

Such falling-rising sequences are therefore relegated to the beginning or close of the given series, where the effect is less noticeable:

$$\acute{A} - \grave{G} | \acute{G} - \grave{A} | \acute{A} - \grave{G} | \text{etc.}$$

This phenomenon may be particularly well studied in the evolu-

tion of the dactylic hexameter in Latin, where the rhythm of the double accent is continuously modulated to the dactylic thesis. The history of the Latin hexameter betrays a progressive exclusion of the falling-rising sequence, as occasioned by the dactylic word, from the mid-course of the rhythm, until it is ultimately restricted to the beginning and close of the verse:

Ennius, *Annales* 43,

Córdē cápēssérè; sémità nǚllà pédém stábilibàt.
 Á-Ĝ | Á-Á | Ĝ-Ĝ | Á-Ĝ | Ĝ-Á | Ĝ-Á | Á-Á | Á-Ĝ

Ibid. 189,

Fráximùs frángitùr átque ábiés cónstérnitùr áltà.
 Á-Ĝ | Ĝ-Á | Ĝ-Ĝ | Á-Á | Ĝ-Á | Á-Ĝ | Ĝ-Á | Ĝ.

Ibid. 230,

Póstè récúmbitè vestràquè péctòrè péllitè tónsis.
 Á-Ĝ | Á-Á | Ĝ-Ĝ | Á-Ĝ | Ĝ-Á | Ĝ-Ĝ | Á-Ĝ | Ĝ-Á | Ĝ.

Thus in Ennius the dactylic word or part of word is admitted anywhere. This freedom is markedly restricted later:

Lucretius, *De Rerum Natura* I. 570,

Át cóntrà sí móllià síntr prímórdià rérùm.
 Á-Á | Ĝ-Á | Á-Ĝ | Ĝ-Á | Á-Á | Ĝ-Ĝ | Á-Ĝ.

Ibid. IV., 493,

Ét quáecúmqùe cólóribùs síntr cóniúntà vídérè.
 Á-Á | Á-Ĝ | Á-Á | Ĝ-Ĝ | Á-Á | Á-Ĝ | Á-Á | Ĝ.

Horace, *Epistles* I. 18. 52,

Póssis. Áddè virílià quód spéciósiùs ármà.
 Á-Ĝ | Á-Ĝ | Á-Á | Ĝ-Ĝ | Á-Á | Á-Ĝ | Ĝ-Á | Ĝ.

Ibid. II. 3. 41,

Néc fáciúndià désérèt húnc néc lúcidùs órdò.
 Á-Á | Á-Ĝ | Ĝ-Á | Ĝ-Ĝ | Á-Á | Á-Ĝ | Ĝ-Á | Ĝ.

At last it is altogether taboo in the second and third foot, being excluded entirely from the sustained course of the rhythm:

Vergil, *Aeneid* I. 197,

Dívīdīt ét dictis máerentīà péctòrà mūlcèt.

Á-Ĝ | Ĝ-Á | Á-Ĝ | Á-Á | Ĝ-Ĝ | Á-Ĝ | Ĝ-Á | Ĝ.

Ovid, *Metamorphoses* I. 29,

Dénsiòr his téllùs, élémentàquè grándià tráxit.

Á-Ĝ | Ĝ-Á | Á-Ĝ | Á-Á | Ĝ-Ĝ | Á-Ĝ | Ĝ-Á | Ĝ.

The strongly sustained rhythm A - A, therefore, should always mediate opposing cadences in the mid-course of the rhythmic series: G - A | A - G. Opposing cadences not thus mediated (A - G | G - A) should be relegated to the very beginning or towards the close of the rhythm, where such weakly supported change of cadence is less seriously felt. Herein, therefore, lies the point of Horace's criticism and accompanying illustration of badly modulated verse:

Ars Poetica 263,

Nón quívis vídet immòdùlátà pójemátà iúdèx.

Á-Á | Ĝ-Á | Á-Ĝ | Ĝ-Á | Ĝ-Á | Á-Ĝ | Ĝ-Á | Ĝ

We have just seen that he was himself one of the guilty ones.

In the rhythm of *dinumeratio* or the double ictus every accent is by necessity in harmony with one ictus and in conflict with the other, because it has no alternative. It is obvious, therefore, that both harmony and conflict of the accent with either ictus is equally rhythmical and natural in the rhythm of the double accent. A rhythmic alternation of harmony and conflict of accent and either ictus is its characteristic charm: harmony brings into prominence the rhythm of the thesis ictus, conflict the rhythm of the arsis ictus; both are pleasing modifications of the one unchanged and unchangeable double rhythm or *dinumeratio*. There never was, therefore, any such problem as that of harmony or conflict of accent and ictus, because both are equally true and obvious; it is one of the many distempered illusions of

Hellenizing and Indogermanizing ignorance: *Prolegomena to the Hist. of Italic-Rom. Rhythm*, University of Virginia, 1908.

The pyrrhic accent is in full force for a thousand historical years or more throughout the early and middle periods both of Latin and Irish speech down to the very dawn of their respective modern eras. We first note the weakening to brachysyllabic intensity (*máre* = A - G, *dómīnūs* = A - G - G, instead, as before, of A and A - G respectively) in the late fourth century of our era in the *Hymni Ambrosiani* and St. Augustine's *Psalmus Contra Donatistas*. But even then the accent continued to assert its double incidence (initial and medial) in the vocable, and so transmitted its double or pyrrhic rhythm to Romanic speech and verse:

Quéstá selvá selvággia éd áspra é fórté.
 Á-Ĝ | Á-Ĝ | Á-Á | Á-Á | Á-Á | Ĝ.
 Míséréré dí mé! grídái á lui.
 Á-Ĝ|Á-Ĝ|Á-Á|Á-Á|Á-Á|Ĝ.

Thus the ancient *dinumeratio*, or rhythm of the accentual arsis, is still preserved in the Romanic language and verse of today.

The happy survival of traces of the earliest monuments of Italic and Keltic verse reveals a common evolution of the rhythm of the double accent in prehistoric times in both fields, and enables us to trace the clear pathway of that evolution from its simple beginning in the rhythm of the word-measure, or word-foot as we commonly say, down to the opening of the historical period in both Italic and Keltic poetry. It is these Saturnian monuments of IndoEuropean verse that I propose to identify and muster in this concluding Bulletin of the First Series. The first stage of pyrrhic rhythm is marked by diaeresis between measures—which are simple word measures—the second by diaeresis between dimeters, which are now regulated and bi-accentual, catalectic and acatalectic, and the last, which immediately precedes the historical period of Greek imitation, by diaeresis between catalectic tetrameters. It should be borne in mind, as we have seen, that in pyrrhic nomenclature the sin-

gle stress element is the rhythmical foot, and a pair of stress elements the rhythmical measure or dipody.

Indoeuropean accentual rhythm took its origin in the word-measure tetrameter: cf. *The Origin of Verse*, University of Virginia, 1915. The rhythmic measure is the word-foot of not more than three stress elements, or its equivalent word group, the rhythmical ictus falling on the first syllable:

A. Sátúr | fú | ferí | Már̄s :: límén̄ | sálí | stá | vérber̄.
 Á-Á | Á | Á-Á | Á :: Á - G | Á-Á | Á - Á | G
 Nóvum̄ | vétus̄ | vínum̄ | bíbó :: nótó | véteri | mórbò | médeòr.
 Á-Á | Á-Á | Á-G | Á-Á :: Á-Á | Á-G | Á-G | Á-G.
 Hibérnò | púlvèrè | vérnò | lútò :: grándià | fárrà | cámillè | métés.
 Á-Á-G | Á-G-G | Á-G | Á-Á :: Á-G-G | Á-G | Á-Á-G | Á-Á.

The transition to the regulated bi-accentual measure is made by means of the tripodium (A - A - G) as seen at the close of the first example above (*stá vérber̄* = Á - A - G) :

B. Ámícum̄ | cùm̄ vídes :: óbliscérè | miseriás.
 Á-Á | G | Á-Á | Á :: A-Á | G-G | Á-G | G.
 Itaquè póstquàmst | Órchínò :: trádítus̄ | thésáurò.
 Á-G | Á-G | Á-Á | G :: Á-G | G | Á-Á | G.

At the close of the Saturnian or prehistoric period diaeresis between dimeters begins to be transcended and overcome:

C. Véterès Cásménás cáscám :: rém vóló prófári.
 Á - G | Á - Á | G - Á | G :: Á-Á | Á-Á | Á | G.
 Cúm vícþr Lémnò clássém :: Dóricam áppùlissét.
 Á - Á | G - Á | G - Á | G :: Á - G | Á - G | Á | G.

With the imitation of Greek meters the last stronghold of diaeresis and catalexis is overcome—namely that between tetra-

meters—and the rhythm of arsis is asserted in thoroughgoing independence and equality with the rhythm of thesis:

D. Próvèniébànt óràtòrè : nòví stúlti ádulèscentùlì.

Á-Ĝ | Ĝ-Á | Ĝ-Á | Ĝ-Á | Ĝ : Á | Á-Á | Ĝ-Á | Ĝ-Ĝ.

Ármà vírúmqùè cánó : Tróiae qui pŕimùs áb óris.

Á-Ĝ | Á-Á | Ĝ-Á | Á : Á | Ĝ-Á | Á-Ĝ | Á-Á | Ĝ.

It is therefore clear that the motive, the mainspring, of the whole long evolution of the rhythm of the pyrrhic stress, or double accent, is the progressive elimination of diaeresis and catalexis, in order to exploit the rhythm of arsis on equal terms throughout the series with the rhythm of thesis and with pleasing alternation of harmony and contrast between the two rhythms: *Prolegomena X* (p. 21 f.).

The immanent logic of this evolution is beautifully verified in the Keltic field of Old-Irish verse, which registers with all its freedom and variety the same fundamental stages of development as the Latin, and being of later origin, by a full millennium, and better protected in far-off, sea-girt Ireland against the wear and tear of time and chance, furnishes a rich and illuminating supplement to the kindred and corresponding story of its venerable sister, Old-Latin verse:

A. The Word-measure Stage in Old-Irish verse.

Enna | Labraíd | luad | caích :: comarc | Bresail | buain | blaith.

Nuadu | Necht | ní | damair | anflaith :: Étariscele | mocu | Iair | goet in | farbflaith.

Here, just as we saw a thousand years before in Old-Latin, the rhythmical measure is the word. It may be of one, two, or three stress elements (not syllables merely). A word of more than three stress elements will necessarily constitute more than one measure. The word group, of course, makes as proper a measure as the single word. Four such measures make the tetram-

eter or short verse proper. Two such tetrameters, separated of course by diaeresis, constitute the Old-Irish long verse proper. The verse-measure develops naturally in catalectic connections, precisely as in Latin; but the monuments of Old-Irish are vastly richer and fuller than in Latin, and the evolution of the pure duplicational count is more clearly and fully manifested:

Cainmil | Ailill | fri aga :: fri cricha | Crothomuin.
Nida | dir | dermait :: dala | cach rig | romdai.
Find fili |, Ailill | ácher |, coem Coirpre.

In catalexis the word-measure of three stress elements, for example A - A - G, yields a regulated (bi-accentual) dimeter catalectic A - A | G. Thus the bi-accentual verse-measure takes its rise:

B. The Verse-measure Stage with diaeresis or catalexis between dimeters:

Cetach | conn na | criche-se / :: cetgein | amra | aithremai.
Labraid | luam | na lergge :: faglaid | fri | fuam fairgge.

C. The Verse-measure Stage with diaeresis between catalectic tetrameters:

Maccan se mbliadnae deac :: intan dobreth fo deraib.
Is acher ingaith innocht :: fufuasna fairggae findfolt.
Domfarcai fidbaidae fal :: fomchain loid luin luad nad cel.

The same double tetrameter catalectic marks the climax of Early Welsh versification, but our Welsh tradition of verse begins not before the latter part of the twelfth century:

1. March ffyrf archgrwn byrr ei flew ::
Llyfn llygatrwrh pedreindew.

2. Y ddyn oedd ddoe 'n yr eglwys ::
yn deca pryd glana glwys.

3. Llymma fyd rhag siffryd Sais ::
Mynych iawn y dymunais.

4. Y ceiliog glew o'r Gogledd ::
A neidr fain dan odre i fedd.

5. Lleuad Ebrill lliw dybryd ::
trist i ffriw trosti ai phryd.

6. Y gwr byth a gâr roi barn ::
A'i fath ef o Fathafarn.

7. Trípheth ní cheir ei heilryw ::
Grymialog, serchog a syw.

Thus the Keltic evolution culminated in catalexis between tetrameters, and did not pass into the stage D as did Italic verse under Greek influence. Hence throughout the vast body of rhythmical verse in the Christian centuries, where the Keltic and Italic streams once more unite, we recognize the clear distinction between the two types in the presence or absence of catalexis between short verses:

Graeco-Roman (Italic) tradition:

Réx áetérnè, Dóminé : rérum créatòr ómniūm.
Á-Á | Á-Ğ | Á-Ğ | Ğ : Á | Ğ-Á | Á-Ğ | Á-Ğ | Ğ.

Old-Irish (Keltic) tradition:

Múndús ístè tránsibít :: cótidié décréscit.
Á-Ğ | Á-Ğ | Á-Á | Ğ :: Á-Á | Ğ-Ğ | Á-Á | Ğ.

Hence catalexis between short verses becomes our sure criterion of Old-Irish (Keltic) origin or influence in Late Latin verse.

Thus, indeed, the recognition of the pyrrhic superstress and its double or sustained rhythm, while sweeping away a veritable chaos of long-standing accentual and rhythmical error and ugliness, has opened up to us a new world of accentual and

rhythmical truth and beauty—a world which for two thousand years has been shamefully obscured, first in antiquity by the fraudulent propagandism of a degenerate Greek philology of falsification, aided and abetted by the folly and vanity of its crude and sophisticated Roman progeny, and latterly in our own time by the sophistries of Hellenizing and Indogermanizing philology and the cliquism and *paθημία* of philological executive committees and editors of philological journals: *The Sacred Tripudium* 9. It will not be the least salutary influence exercised by the revelations of tripudic doctrine and by the history of its warfare during the last dozen years with these fated agencies of obscurantism and reaction, of stagnant learning and inveterate error, that a lurid and pitiless light has been cast upon their “transactional” and “journalistic” philology, which as Lord Macaulay prophesied a century ago “can be innocent only while it continues to be despicable”; cf. Macaulay’s Essay “*On the Royal Society of Literature*”, which stands as a classic characterization of these modern handicaps of scientific progress in philology.

It has been in the rank soil of this artificial and unhealthy tradition with its brachysyllabic, instead of pyrrhic, single instead of continuous accent, that philology has come to be filled at the hands of Hellenizing and Indogermanizing grammarians with such accentual and rhythmical fictions, boldly masquerading as “Laws” and assumed as axiomatic by editors, executive committees, and compilers for the trade, as “The Law of the Three Syllables or the Penultimate Law”, Quantitative Rhythm in Latin”, “Syllable-counting Rhythm in Keltic”, “Harmony and Conflict of Accent and Ictus”, “The Iambic Law or the Law of Brevis Brevians”, “Prehistoric Initial Accent”, “Prehistoric Shifting Accent”, “Pretonic and Post-tonic Vowel-weakening and Syncope”, and so on *ad infinitum* and *ad nau-seam*. It will be no loss to our science, when the revelation of the pyrrhic stress shall have definitively relegated these phantoms and those who chase them, as it inevitably will, to the sepulchral precincts of Journals of Philology and Transactions of Philological Executive Committees.

THE OLD-LATIN AND OLD-IRISH MONUMENTS OF VERSE

By
THOMAS FITZHUGH.

§ 1. THE SCIENTIFIC IMPORTANCE OF OLD-LATIN AND OLD-IRISH VERSE REMAINS.

Among all the branches of IndoEuropean speech the Keltic, and not the Greek, is intimately related to the Italic. This intimate connection between Keltic and Italic seems at first glance all the more startling when viewed from the standpoints of chronology and geography. Our Italic tradition dawns in Latium in Southern Europe some six hundred years before Christ, our Keltic tradition in Ireland in Northern Europe some six hundred years after Christ. And yet so thoroughgoing are the identities between these two great ramifications of the mother speech, that they begin to assume in reality the aspect of a single twin offshoot of the IndoEuropean parent, and the philological question becomes daily a more and more burning one, whether they were not originally one and the same dialect early differentiating into two sub-dialects, and not originally separate offshoots of the IndoEuropean tongue.

Outstanding evidences of the common starting-point of Italic and Keltic speech are as follows: in sounds, Latin *quinq̄ue*, Old-Irish *cóic*, where IndoEuropean *p* (Greek *πέντε*, Old-Indian *panca*) appears in Italic and Keltic as guttural; in word-formation, superlatives in **ismmo* — and **smmo* —, verbal nouns in *-tio* in Latin and *-tiu* in Old-Irish, for example, Latin *mentio*, Old-Irish *toimtiu* 'opinion' (from **to-meddiu*), Latin genitive *mentionis*, Old-Irish genitive *toimten*; in inflection, the genitive singular of the 2. declension in *-i*, Latin *viri*, like Old-Irish *maqi* 'son's' (on the Ogham inscriptions in the

earliest language), and certain dative plurals in **bhos*, for example, Latin *mātribus*, *mātribu(s)* in early Latin verse, Gallic *matrebo(s)*, Old-Irish *matrib*; in conjugation, the *b*-futures and *b*-imperfects, Latin *-bo* and *-bam*, the subjunctive in *-a-*, Latin *ferat*, Old-Irish *bera* (from **berāt*), and passives and deponents in *-r*, for example, Latin *sequitur*, Old-Irish *-sech-edar*.

Solche überraschenden Gemeinsamkeiten des Keltischen und Italischen, says Sommer, *Lateinische Laut- und Formenlehre* 18, lassen kaum einen Zweifel darüber aufkommen, dass beide Sprachen in besonders nahen verwandtschaftlichen Beziehungen stehen; strittig ist dabei nur die Art und Weise dieser Verwandtschaft, das heisst die Frage, ob die gemeinschaftlichen Charakteristika bloss einem ehemals sehr nahen und langedauernden Zusammenleben und Verkehr beider Völker zuzuschreiben sind, oder ob man geradezu eine kelto-italische Grundsprache voraussetzen darf, wogegen an und für sich nichts spricht.

In the light of these amazing identities between Italic and Keltic, the barren old fiction of a special or nearer philological kinship between Italic and Hellenic speech has quietly slunk away into the limbo of discredited hypotheses never to beguile us farther into blind alleys of inquiry. On the contrary, this classical Latin-Hellenic prejudice, which for two millenniums has only served to obscure the true scientific relations of Latin philology, stands exposed as the morbid aftermath of that degenerate and unprincipled Greek philology, which for the sake of mere selfish and Chauvinistic propagandism did not scruple deliberately to falsify the history, traditions, and science of the Romans beyond all conception and often beyond all possible recognition or recovery. "The Romans", says Nettleship, with true insight, "swallowed the lying tale, passively allowed their own mythology and antiquities to be corrupted, and left a legacy of endless difficulties to us unfortunate modern scholars." Cf. *Indoeuropean Rhythm* § 3, pp. 49-60; *The Literary Satur-nian II. Naevius and the Later Italic Tradition*, pp. 19-48; Priscian, *Inst. Gram.*, *Praefatio* 1.

But far more significant, because more fundamental and vital in human speech, than any of the above mentioned and heretofore recognized elements of original identity between Italic and Keltic speech is another and deeper identity of physiological origin, their common dynamic or pyrrhic utterance, carrying with it a stress accent of twofold intensity and often of sustained rhythm, that is often falling twice in immediate succession in the same word and therefore determining for verse an accentual or rhythmical arsis as well as thesis. In such a rhythm there can be no real conflict of accent and ictus, because the arsis has its ictus as well as the thesis. It is therefore in reality a rhythm of the double thesis, either of which may function as the *rhythmical* arsis. The pyrrhic foot is all thesis (with single ictus) and no arsis, the pyrrhic measure, therefore, a pair of stresses, each with its independent ictus.

We may best explain this original Indoeuropean stress accent and its peculiar double rhythm by contrasting it with our own English accent and its single rhythm. Pyrrhic accent is of pyrrhic energy, and always takes up a long or two short syllables, unless forcibly interrupted by its own repetition. Our accent is of brachysyllabic energy, and therefore never monopolizes more than a single syllable. The pyrrhic accent, since it constantly repeats itself (A - A) in one and the same vocable, involves a double rhythm, that is a sustained rhythm without intervening arsis or weak count. Our accent, since it never repeats itself in immediate succession in the same word, involves a single rhythm, that is an intermittent rhythm with intervening arsis or weak count. If then we speak of our rhythm as accentual, pyrrhic rhythm is doubly accentual; if we speak of our rhythmic measure as having the single ictus, pyrrhic rhythm has the double ictus, an arsis ictus as well as a thesis ictus. Pyrrhic rhythm is therefore strictly duplicational: the stress elements are arranged in pairs. While it therefore readily and naturally imitates the trochaic or iambic cadence, it can only indirectly, by careful modulation, suggest the dactylic or anapaestic rhythm.

Rhythm in language has to do only with the stress elements

of speech, and only with syllables in so far as they are coextensive with these stress elements. When, as is often the case, the single pyrrhic stress takes in two syllables, such a pair of syllables can never be separated in utterance from each other, but are forever linked together in one energetic breath. Hence two such syllables can never be separated between thesis and arsis, but must always stand together, either wholly in thesis or wholly in arsis. Consequently the ictus of rhythm must always fall on the first syllable of such a pair, and never on the second. Therefore, throughout the pyrrhic era of Indo-European stress, which lasted down to the fourth century after Christ in the Latin world, and apparently about as late in the Old-Irish, we must always be on our guard to note whether any given accent is bisyllabic or monosyllabic, since it is the total stress expiration, and not the mere syllable as such, that furnishes the thesis or the arsis of rhythm, that is to say, that *counts one* in the double count of the pyrrhic measure.

The entire rationale and *raison d'être* of the rhythm of the double accent is the rhythmical arsis, which is ever ready to hand to mediate between opposing cadences in successive measures: A - A | G - A, G - A | A - G; on the other hand, A - G | G - A lacks the mediation of the accentual arsis and consequently has the effect of a seeming interruption of the duplicational count of the rhythm, unless the last of the two graves is treated as a catalectic measure, and not as a thesis to the final A as arsis. Such unmediated sequences are therefore excluded from the sustained body of the rhythmic series. Hence it is that in the latter half (pyrrhic tetrameter catalectic) of the typical literary Saturnian we know the rhythm to be:

/ insécé / / versútum
Â-Â | Â-Â | Â-Â | Â-Â

and not:

/ insécé / / versútum
Â-Â | Â-Â | Â-Â | Â-Â

On the other hand, when both weak stresses make one and the

same measure the rhythm of the double ictus is adequately expressed:

óbliscérè miseriás = Á - Á | Ó - Ó | Á - Ó | Ó.

Thus one characteristic principle regulates all pyrrhic rhythm: the acute, or strongly rhythmical, arsis mediates and reconciles every change of cadence, or conflict of accent and thesis-ictus.

§ 2. THE EVOLUTION OF THE PYRRHIC ACCENT.

Old-Latin and Old-Irish render reciprocal aid in the study of the problem of accentual and rhythmical evolution, the former by reason of our more intimate acquaintance with Latin quantitative structure, the latter by reason of the greater richness of our Old-Irish verse remains. The two bodies of tradition, Old-Latin and Old-Irish, represent moreover the most primitive and original survivals of our Indo-European stock in Western Europe. The community of their accent and rhythm points irresistibly to a common original background, and whereas other accentual and rhythmic systems make no such impression of originality, the very nature of the pyrrhic stress bears the mark of the primal and underived. It provides a suggestive starting point for all Indo-European accentual and rhythmic systems, which are all readily derivable therefrom, although neither is the pyrrhic system of accent and rhythm deducible along normal evolutionary lines from any one of them or any other, nor is there any other known source from which they may all be so naturally derived.

It is precisely by virtue of its twofold energy and its double rhythm, both utterly unique accentual and rhythmic traits, that our Indo-European superstress lends itself so naturally to the genetic explanation of all other Indo-European systems, and therefore asserts its claim of being primal and original with the race of the blond Northmen themselves. The unexampled energy of the pyrrhic expiration suggests a physiological and racial, rather than a mere linguistic and conventional trait, and one too that accords well with all we know else of our prehistoric forefathers, the Aryan or Indo-European stock. Moreover,

by virtue of its initial and medial incidence it unites in its own spontaneous and natural unfolding the combined trend of all Indo-European stress usage, which is precisely that of occupying spontaneously but two positions in the word, the initial and the medial. For the inexorable trend of pyrrhic stress evolution is toward the initial and medial accentuation of every vocable of adequate length. Thus it shows itself operant in the very process of creating and upbuilding human speech, while furnishing a consistent explanation of the phenomena of accentuation in each successive stage of the development of the vocable.

Let us trace the process of pyrrhic evolution in Latin. In the first place, the initial position of the accent is the logical original position, any other is secondary and derived. We shall see accordingly that the underlying origin and secret of the whole evolution of stress in Latin and Keltic is the intial single and double accent, and its goal the fixing of the principle of its initial and medial (penultimate or antepenultimate) incidence.

The single pyrrhic expiration gives birth to all long monosyllables and all pyrrhic dissyllables:

dá = $\dot{\text{--}}$ = A
máre = $\text{--}\text{--}$ = A

Pyrrhic lungs will create no independent short monosyllables, which can only arise as proclitics, infixes, or enclitics, to other vocables; so, for example, *que*, *ve*.

After the energetic expiration there ensues spontaneously and naturally in original utterance the rest time of normal expiration, which may be either long or short:

dáquè = $\dot{\text{--}}\text{--}$ = A - G
márequè = $\text{--}\text{--}\text{--}$ = A - G

But a peculiar necessity arises in the creation of all iambic words. Here the pyrrhic expiration will utter the word, but only with its long syllable shortened:

mári = $\text{--}\text{--}$ = $\text{--}\text{--}$ = A

In order to render the full length of the long syllable it in-

stinctively repeats itself afresh on that syllable, which is thus pronounced in its full length:

mári = ₋ ₋ = A - A

Hence with the following rest time:

máriquè = ₋ ₋ ₋ = A - A - G.

We shall have, therefore, in the beginnings of human speech, where the first monosyllables and dissyllables are formed, the following types:

dá = ₋ = A

dáquè = ₋ ₋ = A - G

dáte = ₋ ₋ = A

dátequè = ₋ ₋ ₋ = A - G

dári = ₋ ₋ = A - A

dáriquè = ₋ ₋ ₋ = A - A - G.

If a short syllable be added just before the final rest, it too will be another rest syllable or grave stress:

Scípiò = ₋ ₋ ₋ = A - G - G

fáciillà = ₋ ₋ ₋ ₋ = A - G - G

Cáménàquè = ₋ ₋ ₋ ₋ = A - A - G - G.

Herewith the law of pyrrhic or tripudic accent is completely evolved. Beginning in the iambic reduplication of the initial accent, it crystallized under the sure hand of analogy in the principle of the initial and medial acute, the second accent occupying the penultimate long or equivalent pyrrhic pair, or when the penult is a single short the antepenultimate long or equivalent pyrrhic pair:

déscribè = ₋ ₋ ₋ = A - A - G

déscribitè = ₋ ₋ ₋ ₋ = A - A - G - G

démònstrárè = ₋ ₋ ₋ ₋ = A - G - A - G

démònstrávèrìs = ₋ ₋ ₋ ₋ ₋ = A - G - A - G - G

práetéreàs = ₋ ₋ ₋ = A - A - G

práetérièrìs = ₋ ₋ ₋ ₋ = A - A - G - G

própérípèdèm = ₋ ₋ ₋ ₋ = A - A - G - G

Meanwhile, too, the iambic reduplication of the initial accent must of necessity continue to operate unabated, occasioning quite freely and naturally vocables with three acute stresses:

óbóedírè = ₋ ₋ ₋ ₋ = A - A - A - G

ámicítìà = ₋ ₋ ₋ ₋ ₋ = A - A - A - G

ámicítìàquè = ₋ ₋ ₋ ₋ ₋ = A - A - A - G - G

On the other hand, the medial accent having greater latitude in its choice of the point of incidence, by avoiding the iambic position always escapes the iambic reduplication:

prætèrèrunt = ˘ ˘ ˘ ˘ = A - G - G - A - G.

It is apparent from the durational energy of the pyrrhic stress that it is freely able, when allowed its natural time to expend itself, to lengthen any short syllable, or shorten any dissyllable, to pyrrhic quantity: Marius Victorinus, Keil VI. 42. 3 *Nam ut volet protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat.*

§ 3. THE TRISYLLABIC ACCENTUAL AND QUANTITATIVE RHYTHMICAL FICTIONS.

It is clear, therefore, that our traditional accentuation of Latin, to say nothing of Keltic, for which there is no tradition, is an absurdity, and our quantitative scansion of Latin verse a bald self-stultification and impossibility. Both are fraudulent theories invented by the Greeks in order to falsify the truth of the native accent and rhythm of Latin speech. More than a century ago Thomas Jefferson put us on the track of rediscovering the lost truths by an intelligent observation of the phenomena of Latin verse; cf. *Letters of Thomas Jefferson concerning Philology and the Classics*, University of Virginia, 1919, pp. 9 ff.; *Alumni Bulletin*, Third Series, Vol. XI. 2. 176 ff. Let us push Jefferson's method of inquiry to its obvious limit and see how the pyrrhic intensity and double incidence of the Latin accent stare us in the face in nearly every line of classic Latin verse. What is the significance of the fact that that verse shows the following ictus phenomena:

*praeterita, praeterita, never praeterita,
facile, facile, never facile?*

In Greek *praeterita* and *facile* would be perfectly legitimate. It follows, therefore, that the Latin accent cannot be musical, but must be expiratory. What then is the significance of the fact that *mare* and the like are never but one stress element,

facile and the like never but two, *praeterita* and the like never but three?

Déspíciens máre vélivolúm térrásquè iácéntis.
 Á-Á|G : Á | Á-Á|G : Á | Á-G | Á-Á | G
 Fáclè fáctis súperásses.
 Á-G | Á-G | Á-Á | G
 Símulac lácrimás dé óré.
 Á-Á | Á-Á | G

The evidence becomes overwhelming: these pyrrhic combinations are each taken up in a single acute expiration. Therefore it is, that the last word in the normal Saturnian short verse:

Enós Lásés iúváte
 Á-Á | Á-Á | Á-Á | G

is never of the form , which would provide only two stress elements, where three are required to complete the series.

Therefore the Latin accent is of pyrrhic intensity and must tend to repeat itself on iambic vocables, and thus give rise to a bi-accentual system, which completes the explanation of the ictus phenomena with which we began: the first two ictuses in *praeteritos*, *praeterita*, are accentual, the last non-accentual and merely rhythmical; similarly, the first ictus in *facile* is accentual, the last non-accentual; and finally, the instant the last syllable of *mare* is lengthened the accent must repeat itself or the syllable will be broken and the vocable marred; hence the ictus on the last syllable of *mare* at the close of the series is accentual: *márē* = Á, *márē* = A-Á.

The camouflage of quantity goes far toward concealing from view the otherwise glaring fact of the bisyllabic stress in classic Latin verse, but even there the taboo upon such ictusing as *facile*, *perficere*, is sufficiently eloquent, and the abounding evidence of our non-quantitative remains completes the proof. When therefore we find St. Augustine in the *Psalmus Abecedarius*

utilizing three stress elements in *dómīnūs* and *vólūt̄*, four in *réticulò*, and two in *márè*, we know that the pyrrhic pairs are forever broken up and the long stress has become a short one, though with the same double incidence and rhythm:

Própt̄r h̄c dómīnūs nōst̄r vólūt̄ nōs prāemōnēr̄
 Á - G | Á - Á | G - G | Á - G || Á - G | G - Á | Á - G | Á - G
 Cóm̄pārāns régnūm cāelōrūm rēticulò mīsso in mārē.
 Á - G | G - Á | G - Á | Á - G || Á - Á | G - G | Á - Á | Á - G

Thus the Romanic period of stress has begun.

There is no lack of evidence of the recognition of our pyrrhic stress (*pyrrhicum tempus*) and its double rhythm (*dinumeratio temporum*) in ancient tradition, if we but peer through the manifold camouflage of hellenizing falsification from the *Rhetorica ad Herennium*, the first Latin manual of rhetoric, down to the *Ars Metrica* of the Venerable Bede in the eighth century after Christ, when we find ourselves already well within the Romanic era of the *brachysyllabic* double accent. Everywhere the lesson of Greek fraud and Roman subserviency is the same: Priscian, *Instit. Gram.*, Praef. 1 Etiam quosdam errores eorum amore doctorum deceptos imitari, in quibus maxime vetustissima grammatica ars arguitur peccasse.

An ominous prognostication of the evil that promised to ensue from this Greek propagandism, welcomed as it was within the walls by a little aristocratic Roman clique of the third and second centuries before Christ, is preserved for us in the dying protest of the poet Naevius, the last to use the Saturnian verse in the history of Latin poetry: Aulus Gellius, *Noct. Attic.* I. 24. 2 Epigramma Naevii plenum superbiae Campanae, quod testimonium esse iustum potuisset, nisi ab ipso dictum esset:

Immortales mortales si foret fas flere,
 Flerent divae Camenae Naevium poetam:
 Itaque postquamst Orchino traditus thesauro,
 Obliti sunt Romae loquier lingua Latina.

The resulting contempt and suppression of Latin truth of

accent and rhythm is already heralded in Ennius' slur upon the traditional versification of the Romans: *Annales* (Vahlen, p. 38) :

Scripsere alii rem
Versibus quos olim Fauni vatesque caneabant,
Cum neque Musarum scopulos quisquam superararat,
Docte nec dicti studiosus quisquam erat ante hunc.

The hybrid Ennius was undoubtedly a ringleader of this false Greek propagandism, which not only sought to invest Latin with a musical accent and a quantitative rhythm like Greek, but also urged the theory of a community of origin for the two peoples and the two languages: cf. Vahlen's note, *Annales* 63, on Festus p. 400, 19 Th.: quae omnia videntur ad unam causam pertinere, quae est de communione linguae vel gentis et nationis.

The *Auctor ad Herennium* in the following century comes out boldly with this hellenizing propaganda of contempt towards the native Latin principle of the double accent and its resulting double rhythm: *Auctor ad Heren.* IV. 20. 27 Compar appellatur quod habet in se membra orationis, de quibus ante diximus, quae constent ex pari fere numero syllabarum. *Hoc non dinumeratione nostra fiet—nam id quidem puerile est*—sed tantum adferet usus et exercitatio facultatis ut animi quodam sensu par membrum superiori referre possimus. *Nostra dinumeratio* implies something well-known and universal, and that something is denounced as crude and childish, which use and wont are to replace with a more artistic theory and practice.

The propaganda for a musical accent in Latin begins in Cicero, *Orator* 18. 58 *Illud etiam notandum mihi videtur ad studium persequendae suavitatis in vocibus: ipsa enim natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam; quo magis naturam ducem ad aurium voluptatem sequatur industria. Ac vocis bonitas quidem optanda est; non est enim in nobis, sed tractatio atque usus in nobis.*

Tyrannio Amisenus provided a scheme for introducing such a musical accent into Latin, Cicero *ad Atticum* XII. 6: Sed quid

loquor? Tu videbis. Habes Hegesiae genus quod Varro laudat! Venio ad Tyrannionem. Ain tu? Verum hoc fuit? Sine me? At ego quoties cum essem otiosus sine te tamen nolui! Quo modo hoc ergo lues? Uno scilicet, si mihi librum miseris; quod ut facias, etiam atque etiam rogo. Etsi me non magis liber ipse delectabit quam tua admiratio delectavit. Amo enim πάντα φιλόδημον, teque istam tam tenuem θεωρίαν tam valde admiratum esse gaudeo. Etsi tua quidem sunt eiusmodi omnia. Scire enim vis, quo uno animus alitur. Sed quaeso quid ex ista acuta et gravi refertur ad τέλος? Sed longa oratio est et tu occupatus in meo quidem fortasse aliquo negotio. Sed ad prima redeo. Librum si me amas mitte. Tuus est enim profecto, quoniam quidem est missus ad te.

“Chreme, tantumne ab re tua est oti tibi”

ut etiam *Oratorem* legas? Macte virtute! Mihi quidem gratum et erit gratius, si non modo in libris tuis sed etiam in aliorum per librarios tuos Aristophanem reposueris pro Eupoli.

Following Tyrannio's guidance Varro prepared his own rules for a musical accent in Latin, *Explanatio in Donatum*, Keil IV. 529. 10 Tyrannion vero Amisenus, quem Lucullus Mithridatico bello captum Lucio Murenae concessit, a quo ille libertate simul et civitate donatus est, quattuor scribit esse prosodias, βαρεῖαν μέσην δέσποιναν et περισπωμένην. atqui memoriae proditum est hunc ante alios fuisse pronunciatione potiorem, quod nequaquam assequi potuisset nisi tenore singularum vocum diligentissime perquisito. *in eadem opinione et Varro fuit, qui in leges suas redigit accentus, ductus scientia et doctrina eius qua omnibus a se propositis evidentissimas afferit probationes: Indoeur. Rhythm* § 3, pp. 49-60.

The next step in the hellenizing propaganda was to ignore the native principle of *dinumeratio* in the writing of verse: *Explan. in Donat.*, Keil IV. 533. 7 *Metricis videtur ad rhythmicos solos pertinere temporum dinumerare intervalla*. This was tantamount to ignoring the pyrrhic accent and its double incidence in the language, which was the goal of the hellenizing

scheme. But while it was easy to invest pyrrhic rhythm with a quantitative dress, as Livius Andronicus and Ennius had done, the effort to substitute a musical for an intensive accent was quixotic and doomed to disappointment. *Rhythmus* continued to reign supreme, and *metrum* remained to the last a mere hellenizing camouflage: Marius Victorinus, Keil VI. 41. 23 *Exigit locus et temporum inter se vicina cognatio ut, priusquam pedum disputationem aggrediar, de rhythmi condicione pauca dicam, cuius origo de arsi et thesi manare dinoscitur. nam rhythmus est pedum temporumque iunctura velox divisa in arsin et thesin vel tempus quo syllabas metimur.* Latine numerus dicitur, ut Vergilius "numeros memini si verba tenerem." differt autem *rhythmus* a metro, quod *metrum* in verbis, *rhythmus* in modulatione ac motu corporis sit; et quod *metrum* pedum sit quaedam compositio, *rhythmus* autem temporum inter se ordo quidam; et quod *metrum* certo numero syllabarum vel pedum finitum sit, *rhythmus* autem numquam numero circumscribatur. nam ut volet, protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat: *The Literary Saturnian*, p. 61 f. *Rhythmus* is independent of *metrum*, but not *metrum* of *rhythmus*: Marius Victorinus, Keil VI. 44. 6 *Inter pedem autem et rhythmum hoc interest, quod pes sine rhythmo esse non potest, rhythmus autem sine pede decurrit.*

With the opening of the Romanic era the pyrrhic stress weakens to the brachysyllabic, but it continues to maintain its double incidence in the vocable, and therefore its double rhythm in the verse: *rhythmus* or *dinumeratio* remains supreme as before: Beda, *De Arte Metrica*, Keil VII. 258. 24. *Videtur autem rhythmus metris esse consimilis, quae est verborum modulata compositio, non metrica ratione, sed numero syllabarum ad iudicium aurium examinata, ut sunt carmina vulgarium poetarum. et quidem rhythmus per se sine metro esse potest, metrum vero sine rhythmo esse non potest, quod liquidius ita definitur: metrum est ratio cum modulatione, rhythmus modulatio sine ratione. plerumque tamen casu quodam invenies etiam rationem in rhythmo, non artifici moderatione servata, sed sono et ipsa modulatione ducente, quem vulgares poetae necesse est rustice,*

docti faciunt docte. quo modo et ad instar iambici metri pulcherrime factus est hymnus ille paeclarus,

Rex aeterne domine,
Rerum creator omnium,
Qui eras ante saecula
Semper cum patre filius,

et alii Ambrosiani non pauci. item ad formam metri trochaici canunt hymnum de die iudicii per alphabetum,

Apparebit repentina
Dies magna domini,
Fur obscura velut nocte
Improvisos occupans.

Therefore when the president of this wretched little Roman philological clique wrote to its advertizing agent: Sed quae^o quid ex ista acuta et gravi refertur ad τέλος, his pessimism was prophetic. The τέλος remained forever unattained, and only the false propaganda was left to mislead and deceive posterity: *Explanatio in Donatum*, Keil IV. 533. 11 Longitudo verborum duabus in rebus est, tempore et syllabis. tempus ad rhythmicos pertinet, syllabae ad metricos. inter rhythmicos et metricos dissensio non nulla est, quod rhythmicci in versu longitudine vocis tempora metiuntur et huius mensurae modulum faciunt tempus brevissimum, in quo cum quae syllaba enuntiata sit brevem vocari, metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur, tempus autem brevissimum intellegi, quod enuntiationem brevissimae syllabae cohaerens adaequaverit. itaque rhythmicci temporibus syllabas, metrici tempora syllabis finiunt. *neque enim refert, tempus in syllaba esse, an in tempore syllabam dicamus, dum modo discendi causa concessum est eam moram, qua brevis syllaba dicitur, unum et brevissimum tempus vocare; qua vero longa profertur, duo tempora appellare, ipsa cogit natura cum loquimur: IndoEuropean Rhythm*, p. 104.

The sophistry is deliberate and obvious: the long syllable can only be a single *tempus*, and never two, and the two short syl-

lables under the pyrrhic stress are likewise but a single *tempus*, as the *dinumeratio temporum* of Latin rhythm everywhere shows. And the motive for this equivocation is *discendi causa*—hellenizing propagandism!

When once we realize, that but one purpose underlies all this Varronian and Early Latin tradition of accent and rhythm, namely to explain Latin stress-time or *tempus* in terms of syllabic quantity, and Latin stress-accent or *tempus* in terms of musical theory, all the truth and all the falsity of that tradition becomes patent: *Explanatio in Donatum*, Keil IV. 525. 24 Scire autem oportet vocem, sicut omne corpus, tres habere distantias, longitudinem altitudinem crassitudinem. longitudinem tempore *ac syllabis* metimur: nam et quantum temporis enuntiandis verbis teratur, et quanto numero modoque syllabarum unumquodque sit verbum, plurimum refert. altitudinem discernit accentus, cum pars verbi aut in grave deprimitur aut sublimatur in acutum. crassitudo autem in spiritu est, *unde etiam Graeci aspirationem δασεῖαν et ψλήν appellant*: nam omnes voces aut aspirando facimus pinguiores aut sine aspiratu pronuntiando tenuiores. Thus the Latin *vox*, whether *acuta* or *gravis*, has length, musical pitch, and intensity, but the syllable is no measure of this length, nor the Greek smooth and rough breathing any analogue to this intensity (*crassitudo*). On the contrary, the heaviness of the expiration is the sole determinant and measure of its length: the pyrrhic intensity of the Latin acute accent (stress-time or *tempus*) determines its pyrrhic duration (two short syllables or one long), and hence it will make two shorts of any two syllables included within its scope. This pyrrhic stress, therefore, is the very essence of Latin rhythm: it is the *tempus quo syllabas metimur*; *Latine numerus vocatur*. And Latin rhythm is an uninterrupted succession (*iunctura velox*) of these stress-time feet (*pedum temporumque*) arranged in pairs (*divisa in arsin et thesin*): it is a *dinumeratio* or rhythm of the double accent, and therefore of the double ictus; cf. Marius Victorinus, Keil VI. 41. 25.

The durational intensity and bisyllabic scope of the accent is expressly indicated in the following remarkable passage: *Ex-*

cerpta, Keil VI. 274. 21 Accentus sunt tres, acutus gravis et circumflexus. *reliqui enim quattuor, longus brevis lenis adspiratus, tenores potius quam accentus dictionis existimandi. nam omnis syllaba, quae aliquem e tribus superioribus sibi vindicat, utique alias ingenitam sibi habet aut longitudinem aut brevitatem, aut lenitatem aut adspirationem. quae si accentus essent, pariter duae syllabae in unum constare non possent.* Hellenizing doctrine thus deliberately ignores the intensive nature of the accent in the interest of musical theory. Hence, as St. Augustine tells us, *De Dialectica* V, poeticus rhythmus accentusque ("the accentual rhythm of poetry") a grammaticis solarum aurium tractantur negotia. And so we had to rediscover the expiratory accent in modern times: cf. Schöll, *De accentu* (Act. Soc. Phil. Lips. VI), p. 19 f.

The artificial and subjective nature of the musical theory is expressly indicated in contemporary comment: Aulus Gellius, *Noctes Atticae* XIII. 26 P. Nigidii verba sunt ex commentariorum grammaticorum vicesimo quarto, hominis in disciplinis doctrinarum omnium praecellentis: Deinde, inquit, voculatio qui poterit servari, si non sciemus in nominibus, ut Valeri, utrum interrogandi sint an vocandi? Nam interrogandi secunda syllaba superiore tonost quam prima, deinde deicitur; at in casu vocandi summo tonost prima, deinde gradatim descendunt. Sic quidem Nigidius dici praecipit. Sed si quis nunc Valerium appellans in casu vocandi secundum id praeceptum Nigidii acuerit primam, non aberit quin rideatur. "Summum" autem "tonum" *προσῳδίαν* acutam dicit, et quem accentum nos dicimus "vocationem" appellat, et "casum interrogandi" eum dicit, quem nunc nos genitivum dicimus.

Moreover Quintilian's comment shows that the new musical accent was located in one of the pyrrhic positions, and was unable to assert its musical character: *Institutio Oratoria* XII. 10. 33 Sed accentus quoque cum rigore quodam tum similitudine ipsa, minus suaves habemus, quia ultima syllaba nec acuta umquam excitatur nec flexa circumducitur, sed in gravem vel duas graves cadit semper. Itaque tanto est sermo Graecus Latino

iucundior, ut nostri poetæ, quotiens dulce carmen esse voluerunt, illorum id nominibus exornent.

The rhythm of the Roman dance was the same as that of Roman song : Plutarch, *Numa* 13 'Η δέ ἀκμὴ τῆς ὀρχήσεως ποδῶν ἔργον ἔστιν. κινοῦνται γὰρ ἐπιτερπῶς, ἐλυγμούς τινας καὶ μεταβολὰς ἐν ῥυθμῷ τάχος ἔχοντι καὶ πυκνότητα μετὰ βώμης καὶ κουφόγγοντος ἀποδιδόντες. This is an exact description of a rhythm without arsis (in the Greek sense of an ictusless element of the measure) and characterized by a stress of powerful intensity. And our sophisticated Horace, who has learned his Greek lesson well, deplores how slowly the civilized doctrine is taking effect: *Epistles* II. 1. 156,

Graecia capta ferum victorem cepit et artis
Intulit agresti Latio; sic *horridus* ille
Defluxit numerus *Saturnius*, et *grave virus*
Munditiae pepulere, sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.

Here we learn from the very heart of the Augustan age that Greek theory of accent and rhythm, as of every art, had long since completely dominated the rude Roman, but his boorish accent with its pyrrhic poison, and his horrid rhythm with its double ictus, had remained unchanged through all the years till now. The hoped-for *τέλος* of our Varronian clique is as far off as ever, and the silly camouflage of longs and shorts is still all that hides the hated truth of Latin speech and verse.

It was a flippant fraud of Nero's circle, one Caesius Bassus, who conceived the idea of making the camouflage retroactive, so as to cover the Saturnian period of Latin verse (*veterum primordia vocum*) and have the double throb of the pyrrhic ictus (*marem strepitum fidis Latinae*) here too ousted by the quantitative verse-beat (*honesto pollice*) : Persius, *Satires* VI. 1,

Admovit iam bruma foco te, Basse, Sabino?
Iamne lyra et tetrico vivunt tibi pectine chordae?
Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendisse Latinae,
Mox iuvenes agitare iocis et pollice honesto
Egregius lusisse senes!

Let us record once more, and read, mark, learn, and inwardly digest, this monument of infamy, as a final warning against philological journalists, grammatical littérateurs, and self-perpetuating and self-advertizing executive committees in philology: Caesius Bassus, *De Metris*, Keil VI. 265 ff.,

De Saturnio versu dicendum est, quem nostri existimaverunt proprium esse Italicae regionis, sed falluntur. a Graecis enim varie et multis modis tractatus est, non solum a comicis, sed etiam a tragicis. nostri autem antiqui, ut vere dicam quod apparet, usi sunt eo non observata lege nec uno genere custodito ut inter se consentiant versus, sed praeterquam quod durissimos fecerunt, etiam alios breviores alios longiores inseruerunt, ut vix invenerim apud Naevium, quos pro exemplo ponerem. apud Euripidem et Callimachum et quosdam antiquae comediae scriptores tale inveni genus:

Turdis edacibus dolos comparas amice;

apud Archilochum tale:

Quem non rationis egentem vicit Archimedes;

et tertium genus:

Consulto producit eum quo sit impudentior;

apud nostros autem in tabulis antiquis, quas triumphaturi duces in Capitolio figebant victoriaeque suae titulum Saturniis versibus prosequebantur, talia repperi exempla: Ex Regilli tabula,

Duello magno dirimendo regibus subigendis,

qui est subsimilis ei quem paulo ante posui:

Consulto producit eum quo sit impudentior;

in Acilii Glabronis tabula,

Fundit fugat prosternit maximas legiones;

apud Naevium poetam hos repperi idoneos:

Ferunt pulchros crateras aureas lepistas;

et alio loco:

Novem Iovis concordes filiae sorores

sed ex omnibus istis, qui sunt asperrimi et ad demonstrandum minime accommodati, optimus est quem Metelli proposuerunt de Naevio aliquotiens ab eo versu laccessiti:

Malum dabunt Metelli Naevio poetae.

hic enim Saturnius constat ex hipponactei quadrati iambici posteriore commate et phallico metro. hipponactei quadrati **exemplum**,

Quid immerentibus noces, quid invides amicis?

nam “malum dabunt Metelli” simile est illi “quid invides amicis,” cui detracta syllaba prima facit phallicon metrum “invides amicis,” ex quibus compositus est hic Saturnius, ut sit par huic:

Quid invides amicis, invides amicis?

hoc modo,

Malum dabunt Metelli Naevio poetae.

On the operations of this classic swindler, cf. *The Literary Saturnian* II. 19 ff., University of Virginia, 1910.

Henceforth the Latin accentual foot must wear a quantitative mask, and our tradition is haunted *ad nauseam* by a mysterious *pes dibrachys*, *bibrevis*, *pyrrhichius*, *pariambus*, called also *ἡγεμών* by the Greeks as a sop to Cerberus:

Terentianus Maurus, Keil VI. 366. 1359:

Primus ille est, iure primus, *ἡγεμών* qui dictus est,
Auctor et ductor melorum, qui duas breves habet.
Ante enim breve est creatum, redditum longum dein,
Sicut unum numerus ante quam secundum prodidit.
Ergo natura repertus iure princeps dicitur,
Ante quem non est creatus, quem sequuntur ceteri.
Διβραχών dixere Graeci, quod sit ambabus brevis.
Πυρρίχιος idem vocatur: quippe et aptus pyrrhichiae
Tam cito motu recursat quam breves hi sunt soni.
Tertium detrecto nomen: lege nam metri votor:
Παρίαμβον namque dicunt, si probatis *έκτασιν*,
Ars vetat primae negare spatia bina syllabae.

Marius Victorinus, Keil VI. 44. 13:

Quorum princeps et auctor pyrrhichius, qui et pariambus et dibrachys appellatur: sed pariambus ideo, quod minus habeat unum tempus ab iambo (*παρά* enim Graeci minus dicunt), subsistens e duabus brevibus, ut dea, temporum duum. ita enim ratio exposcit, ut a brevi origo temporum coeperit, quippe cum eiusdem geminatio longum fecerit tempus, haud aliter quam in numeris: etenim ex uno multiplicato, veluti primordio ac semine, reliqui gignuntur. nec immerito a Graecis hic pes, ut auctor et parens reliquorum, *ἡγεμών* dicitur. pyrrhichius autem a celeri motu ac recursu, qui in pyrrhicha habetur, nuncupatus est.

Diomedes, Keil I. 475. 9:

Primus pes dibrachys, bibrevis, pyrrhichius vel pariambus vel hegemon Graece dicitur. constat ex duabus brevibus temporum duum, ut deus. ante enim brevis quam longa syllaba reperta est, ut prius unum quam duo. ideo autem pyrrhichius dictus est propter pyrrhicham, quia brevem syllabam proferentes spiritum artiorem labris concurrentibus explicamus, quae compositio huius modi modulationis pyrrhichae convenit . . . Sunt qui pyrrhichium Graeca interpretatione cognominaverunt, quod caloris velocitate vel tripudii mobilitate apices flammarum aemularetur.

With this cue we have no difficulty in understanding the rest, e. g.:

Diomedes, Keil I. 479. 17:

Bacchius, Oenotrius, tripudians, quem Graeci pariambum dicunt. constat ex brevi et duabus longis temporum quinque, ut Agenor Athenae, dictus *παρὰ τὰς βάκχας*, quia bacchantibus convenienter componebatur. huic contrarius est palimbacchius, Latius, qui et Saturnius, ultimibrevis, quem quidam propompicon, alii theseleon vocant. constat ex duabus longis et brevi temporum totidem, ut natura, dictus quia contrarius est bacchio.

And with the weakening of the pyrrhic stress, the mysterious *pes pyrrhichius* vanishes from our hellenizing tradition, and with it doubtless all sure understanding of the earlier rhythm.

Thus the villainous hoax of Bassus and his quantitative Saturnian bears its natural fruit in confusion worse confounded unto the third and fourth generation. The *pes pyrrhichius*, which is of course nothing but the Latin pyrrhic stress-foot (A = \overbrace{A}^{\sim}), becomes an integral element in this bogus Roman metrical theory, and is made to build up Greek bacchics and Latin Saturnians *ad infinitum*: it makes up the "tramp-tramp" (*propompicos*), "thesis-packed" (*theseleos*) measure of Greece as well as Italy. It is the foot of war-dances and children's games, because it is unremitting or arsisless (*assiduus*) in its rhythm: Martianus Capella IX. 984 Pyrrhichius vero, id est procelesmaticus, quia *assiduus vel in certamine vel in ludo quodam puerili*.

But in the midst of all this hellenizing nonsense, everybody knows that the *pes pyrrhichius* is a rhythmical or stress foot, and not a structural or quantitative one: Diomedes, Keil I. 473 *Rhythmus est pedum temporumque* ("stress-time feet") *iunctura cum levitate* ("arisless union") *sine modo* ("without quantity"). alii sic, *rhythmus est versus imago modulata servans numerum syllabarum, positionem saepe sublationemque contemnens* ("often ignoring thesis and arsis distinctions"). Everybody knew that the Saturnian verse was based on such accentual or rhythmical feet, and not on quantity: Servius, *Geog.* II 385 *Hoc est "versibus incomptis ludunt"*, id est carminibus Saturnio metro compositis, *quod ad rhythmum solum vulgares componere consuerunt*; Charisius, *Inst. Gram.*, Keil I. 288.1 *Sunt item Saturnii quinum denum et senum denum pedum, in quibus similiter novum genus pedum est et ipsum ametron, de quibus nihil praecipitur eo quod non est artis.* Thus orthodox theory cunningly tabooed any clear discussion of this *pes ametron* or "non-quantitative foot," lest the cat might be let out of the bag, and the whole belabored fictions of *προσῳδία* and *μέτρον* be exposed to view. Those fictions of philological

cliquism were maintained throughout antiquity, and the sole promise of a fuller light on the dark secret was never fulfilled: *Liber de Accentibus*, Keil III. 519. 22 *Sed nos locuturi de partibus ad accentum, qui in dictionibus necessarius est, transeamus. cuius mysterium praebente deo vitam latius tractemus.* If it was, we may be sure that the "Executive Committee" ordered it "read by title", and saw to it that it should never appear in the "Transactions": cf. the treatment accorded my paper on *The necessary and natural conflict (as well as harmony) of accent and ictus in Italic and Keltic rhythm of the double accent*, A. P. A., 1918, iii, which is the essence of the present Bulletin.

All these matters will be found discussed at large and in detail in the successive numbers of the University of Virginia *Bulletin of the School of Latin*, Anderson Brothers, Univ. of Va., 1908-1917: the double accent in Italic speech and verse, in *Prolegomena to the History of Italico-Romanic Rhythm*, 1908, and *Carmen Arvale*, 1908; the pyrrhic intensity of tripudic accent, in *The Sacred Tripudium*, 1909; the double accent in Keltic, in *Italico-Keltic Accent and Rhythm*, 1909; systematic application of the doctrine to Old-Latin and Old-Irish verse, in *The Literary Saturnian I-II*, 1910; Indoeuropean relations and implications, in *Indoeuropean Rhythm*, 1912, *The Origin of Verse*, 1915, and *The Indoeuropean Superstress and the Evolution of Verse*, 1917. These results have from beginning to end been recognized and accepted by competent scholars throughout the world. But unfortunately for our science competent scholars are not the kind that gravitate into executive committees, editorial staffs, and like agencies of cliquism, self-seeking, and self-advertizing. Otherwise, the Bulletin of the School of Latin would not have been necessary.

A. OLD-LATIN MONUMENTS OF VERSE.

§ 4. MACROBIUS, *Saturnalia* V. 20. 18 In libro enim vetustissimorum carminum, qui ante omnia quae a Latinis scripta sunt compositus ferebatur, invenitur hoc rusticum vetus canticum :

Híbérnò púlvèrè vérnò lútó

Á-Á-Í | Á-Í-Í | Á-Í | Á-Á

Grándià fárrà cámíllè métés.

Á-Í-Í | Á-Í | Á-Á-Í | Á-Á.

§ 5. ISIDORUS, *Origines* VI. 8. 12 Primus autem praecepta apud Hebraeos Moyses scripsit, apud Latinos Martius vates primus praecepta composuit. Ex quibus est illud :

Póstrémùs dícas prímùs táceás

Á - Á - Í | Á - Í | Á - Í | Á - Í.

§ 6. VARRO, *De Lingua Latina* VII. 27 Ab eadem voce *canite*, pro quo in Saliari versu scriptum est *cante* hoc versu :

Dívùm Ióvém pátrém cántè

Á - Í | Á - Á | Á - Á | Á - Í

Dívùm déo súpplicátè.

Á-Í | Á-Á | Á-Í | Á-Í.

§ 7. FESTUS, *De Verborum Significatu* (sub verbo *negumate*) *Negumate* in carmine Cn. Marci vatis significat *negate* cum ait :

Quámvis nónvéntiùm dúonúm néguumátè.

Á - Í | Á - Á - Í | Á - Á | Á - Á - Í.

§ 8. VARRO, *De L. L.* VI. 21 Octobri mense Meditrinalia dies dictus a *medendo*, quod Flaccus flamen Martialis dicebat hoc die

solutum vinum novum et vetus libari et degustari medicamenti causa; quod facere solent etiam nunc multi cum dicunt:

Nóvum vétus vínum bíbó
Á-Á | Á-Á | Á-Á | Á-Á

Nóvó vétéri mórbò médeòr.
Á-Á | Á-Á | Á-Á | Á-Á.

§ 9. MARCELLUS, *De Medicamentis* XXV. 13 Hanc herbam ter cum tenes antequam colligas praecantare debes sic:

Térram téneò hérbam légó
Á - G | Á - G | Á-G | Á-Á

Prósit ád quód té colligò.
Á-G | Á - Á | Á - Á | G-G.

§ 10. PSEUDO-SALLUSTIUS, *Ad Caesarem* I. 1. 2 Sed res docuit id verum esse quod in carminibus Appius ait:

Fáber ést suáe quisquè fórtúnæ.
Á - Á | Á-Á | Á - G | Á-Á-G.

§ 11. AULUS GELLIUS, *Noctes Atticae* XIII. 23 Compreationes deum immortalium, quae ritu Romano fiunt, expositae sunt in libris sacerdotum populi Romani et in plerisque antiquis orationibus. In his scriptum est:

Lúam Sátúrnì Sáláciàm Néptúnì
Hórám Quírínì Víritès Quírínì
Máiam Vólcánì Hérièm Iúnónis
Mólès Mártis Nérienémquè Mártis.

§ 12. SERVIUS, *Georgica* I. 21 Fabius Pictor hos deos enumera-
rat, quos invocat flamen sacrum cereale faciens Telluri et
Cereri:

Vérvàctòrèm Rédaràtòrèm
Ímporcítòrèm Ínsítòrèm
Óbaràtòrèm Óccàtòrèm
Sárritòrèm Súbrùncìnàtòrèm
Méssorèm Cónvèctòrèm
Cónditòrèm Prómítòrèm.

§ 13. NONIUS MARCELLUS, *Compendiosa Doctrina* (sub verbo
polybrum) Fabius Pictor libro XVI:

Áquám máníbùs péribúsqué dátó
Á - Á | Á - ˘ | Á - Á - ˘ | Á-Á
Pólúbrùm símistrà mánu ténetò
Á-Á-˘ | Á-Á-˘ | Á-Á | Á-Á-˘
Déxtèrà vásùm cùm áquà.
Á-˘-˘ | Á-˘ | Á - Á | ˘.

The regulated bi-accentual measure begins to assert itself in catalexis at the close of the rhythmic series, thus overcoming diaeresis between the old word-measures:

Á - Á | Á - ˘ | Á - Á - ˘ | Á - Á
Á - Á - ˘ | Á - Á - ˘ | Á - Á - ˘ | Á - Á - ˘
Á - ˘ - ˘ | Á - ˘ | Á - Á | ˘.

§ 14. MARCELLUS, *De Medicamentis* VIII. 191 Si in dextro oculo varulus erit natus, manu sinistra digitis tribus sub divo orientem spectans varulum tenebis et dices:

Néc múlā párit

Á-Á | G | Á | Á .

Néc lápis lánàm fert

Á - Á | Á | Á-G | Á

Néc húic mórbò cápút créscat

Á - Á | Á - G | Á - Á | Á - G

Áut sí crérit tábescat.

Á - Á | Á-G | Á-Á | G.

The bi-accentual measure with free catalexis is everywhere triumphant: the word-measure has given place to the verse-measure.

§ 15. MARCELLUS, *De Medicamentis* XXI. 3 Item ad id (sc. corcum) aliud carmen:

Pástórēs te ínvénérunt

Á-Á | G | Á-G | Á-G

Síne mánibús collègérunt

Á - Á | G | Á-G | Á-G

Síne fócó cóxérunt

Á-Á | Á | Á-Á | G

Síne déntibús cómédérunt.

Á - Á | ̄G-̄G | ̄A-̄A | ̄A-̄G.

§ 16. VARRO, *De Re Rustica* I. 2. 26 Ego, quod magis, inquam, pertineat ad Fundani valetudinem in eo libro, est satius dicas; nam huiusce pedes solent dolere, in fronte contrahere rugas. Dic sodes, inquit Fundanius: nam malo de meis pedibus audire, quam quem ad modum pedes betaceos seri oporteat. Stolo subridens, dicam, inquit, eisdem quibus ille verbis scripsit vel Tarquennam audivi; cum homini pedes dolere coepissent, qui tui meminisset ei mederi posse:

Égó túi méminí

Á-Á|Á-Á|Á|̄G

Médéré méis péribús

Á-Á | ̄G|Á-Á | Á - ̄G

Térrà péstèm ténétò

Á-̄G | Á-̄G | ̄A-̄A | ̄G

Sálus híc mánétò

Á-Á | Á | ̄A-̄A | ̄G

In méis péribús.

Á-Á | Á | Á | ̄G.

Hoc ter noviens cantare iubet, terram tangere, despovere, ieenum cantare. Multa, inquam, item alia miracula apud Sasernas invenies.

§ 17. ACTA FRATRUM ARVALIUM, Dessau (*Inscr. Lat. Sel.*)
 II. 1. 276 Sacerdotes clusi succincti libellis acceptis carmen
 descendentes tripodaverunt in verba haec:

Énós Lásés iúvátē
 Á-Á | Á-Á|Á-Á|G

Névè lúém rúém Mármár sínás íncúrrere ín pléoris
 Á-Á | Á-Á | Á-Á | Á-Á :: Á - Á | Á-Á | Á-Á | Á

Sátúr fú ferí Márs límèn salí stá vérber
 Á-Á | Á | Á - Á | Á :: Á-Á | Á-Á | Á-Á | G

Sémúnis áltérnēi ádvòcábítis cónctòs
 Á-Á|G | Á-Á|G :: Á-Á|G | Á-Á | G

Énós Mármár iúvátó
 Á-Á | Á - G | Á-Á | G

Tríúmpē Tríúmpē
 Á-Á | G | Á-Á | G

Tríúmpē.
 Á-Á | G.

Post tripodationem deinde signo dato publici introierunt et libellos receperunt.

Here we note our earliest example of the overcoming of diaeresis between dimeters: *ádvòcábítis cónctòs*. The long verse makes its first appearance, made up of two catalectic tetrameters separated by diaeresis.

§ 18. TERENTIUS SCAURUS, *De Orthographia*, Keil VII. 28
 Antiqui pro hoc adverbio (sc. *quom*) *quome* dicebant, ut Numa
 in Saliari carmine:

Quóme tónás Léucésiè práe téd trémónti
 Á - Á|Á | Á-Á|Ó :: Á | Á | Á-Á | Ó

Quóme tibí cúnèi déxtùmúm tónárónt.
 Á - Á|Á|Á-Ó|Ó :: Á-Ó|Ó | Á-Á|Ó.

§ 19. PRISCIAN, *Institutiones Gram.*, Keil II. 384 Appius
 Caecus:

Ámícum cùm vídes óbliscérè miseriás
 Á-Á|Ó | Á - Á | Á :: Á-Á|Ó-Ó|Á-Ó|Ó

Ínimícus sí es còmméntùs néc libéns aéquè.
 Á-Á | Ó-Á | Á - Á | Ó :: Á-Á | Á | Á | Ó.

§ 20. FESTUS, *De Verb. Signif.* (sub verbo *stuprum*) Et in
 Appii sententiis:

Qui ánnimí còmpòtem éssè
 Á - Á | Ó | Á - Ó | Á - Ó

Néquid fráudis stúpríqué feróciá páriát
 Á - Ó | Á-Ó | Á-Á | Ó :: Á-Á|Ó-Ó|Á|Ó

§ 21. AULUS GELLIUS, *Noctes Atticae* IV. 9. 1 Nigidius
 Figulus, homo, ut ego arbitror, iuxta Varronem doctissimus, in
 undecimo commentariorum grammaticorum versum ex antiquo
 carmine refert memoria dignum:

Réligéntem ésse ópórtet réligiosùs né fúás.
 Á - Á | Á | Á-Á|Ó :: Á-Ó|Á-Ó|Á-Á|Ó.

§ 22. VARRO, *De L. L.* VI. 27 Primi dies mensium nominati kalendae, quod his diebus calantur eius mensis nonae a pontificibus, quintanae an septimanae sint futurae, in Capitolio in curia Calabra sic dicto quinques :

Káló Iúnò Covéllá
À-À | À-Ĝ|À-À|Ĝ

septies dicto “Kalo Iuno Covella.”

§ 23. VARRO, *De L. L.* VI. 30 Contrarii horum (sc. dierum fastorum) vocantur dies nefasti, per quos dies nefas fari praetorem :

Dó díco áddico
À-À|Ĝ|À-À|Ĝ

Itaque non potest agi; necesse est aliquo uti verbo cum lege quid peragitur.

§ 24. FRONTO 67 Bifarium scriptum in porta Anagniae :

Flámèn súmè sáméntūm.
À - Ĝ | À - Ĝ | À-À | Ĝ.

§ 25. SERVIUS, *Aeneis* VIII. 72 Sic enim invocatur in pre-
cibus :

Ádéstò Tíberiné cùm túis úndis.
À-À|Ĝ|À - À|Ĝ :: A'-A'|Ĝ|A-Ĝ.

§ 26. SCHOLIAST in *Persium* III. 16 (Jahn, 1843) Quae infantibus ut dormiant solent dicere saepe :

Lállà lállà lállà áut dórmí áut lácte.
À-Ĝ|À-Ĝ|À|Ĝ :: A'-A'|Ĝ|À - À|Ĝ.

§ 27. FESTUS, *De Verb. Signif.* (sub verbo *spicum*) Versus est antiquus:

Quási méssòr pér méssím únùmquémqù spícùm
 Á - Á | Á - G | Á - Á | G :: Á-G | Á - G | Á|G

Cóllégít.

Á-Á | G.

§ 28. FESTUS, *De Verb. Signif.* (sub verbo *spintyrnix*) Spin-tyrnix est avis genus turpis figurae:

Occùrsátrix ártificùm pérditá spíntúrnix.
 Á-G | Á-G | Á-Á | G :: Á-G|G | Á-Á | G.

§ 29. THE OLDEST SCIPIONIC ELOGIUM, Dessau, *Inscr. Lat.*
Sel. I. 2:

Hónc óinò ploirùmè cóséntiònt Rómáí
 Á - Á|G | Á-G|G :: Á-Á|G-G | Á | G

Duónoró óptùmó fúisé viró
 Á-Á | G | Á-G|G :: Á-Á|G|Á|Á

Lúciòm Scípionè. Fíliòs Bárbari.
 A-G|G|A-G|A-G :: A-G|G|A-Á|G

Cónsòl cénsòr aídilis híc fúet ápud vós.
 Á-G | Á-G | Á-Á|G :: Á-Á|A|A-Á|A

Héc cépit Córscicá Áleriaque úrbè
 Á - Á | G | Á-G|G :: Á-G|Á | Á|G

Dédét Témpèstátèbùs aídè méretò.
 Á-Á | Á-G | Á-G|G :: Á|G|Á | G.

§ 30. THE ELOGIUM CALATINI, CICERO, *De Senect.* 17. 61
 Apex est autem senectutis auctoritas. quanta fuit in L. Caecilio
 Metello! quanta in A. Atilio Calatino! in quem illud elogium:

Únicūm plúrimaē cónséntiūnt géntēs
 Á-᷑|᷑ | Á-᷑ |᷑ :: Á-᷑|᷑|᷑|᷑ | Á |᷑

Pópulī prímárium fúissé virūm.
 Á -᷑ |᷑ | Á|Á-᷑|᷑ :: Á-᷑|᷑|Á|Á|᷑

notum est carmen incisum in sepulcro. iure igitur gravis cuius
 de laudibus omnium esset fama consentiens.

§ 31. THE SECOND SCIPIONIC ELOGIUM, Dessau, *Inscr. Lat.*
Sel. I. 1.

Córnéliūs Lúciūs Scípió Bárbatūs
 Á-᷑|᷑|᷑|᷑ | Á-᷑|᷑ :: Á-᷑|᷑|Á-᷑|᷑

Gnaivòd pátré prógnátus fórtis vir sápiénsque
 Á-᷑ | Á-᷑ | Á -᷑ |᷑ :: Á-᷑|᷑|Á -᷑ |᷑

Quoiūs fórmā virtútei párisumā fúit.
 Á-᷑ | Á-᷑ | Á-᷑|᷑ :: Á-᷑|᷑|Á-᷑|᷑

Cónsòl cénsòr aídilis quéi fúit ápud vós;
 Á-᷑ | Á-᷑ | Á-᷑|᷑ :: Á -᷑ |᷑|Á-᷑|᷑

Taúrásià Císaúná Sámniò cépit
 Á-᷑|᷑|᷑|᷑ | Á-᷑|᷑ :: Á-᷑|᷑|Á|᷑

Súbigit ómnè Loucánam ópsidésque ábduúcit.
 Á -᷑ | Á-᷑ | Á-᷑ |᷑ :: Á-᷑ |᷑ | Á -᷑ |᷑

§ 32. THE THIRD SCIPIONIC ELOGIUM, Dessau, *Inscr. Lat.*
Sel. I. 2.

Quēi ápice īnsignē Diális fláminis gésistei
 Á - Á|Á-·G|Á-·A|·G :: Á-·G|·G|Á-·A|·G

Mórs pérfecit túa ut ēssent ómnia brévia
 Á - Á|Á-·G| Á - Á|·G :: Á-·G|·G| Á|·G

Hónos fámā vīrtúsquē glória átque īmgéniūm
 Á-·A| Á-·G| Á-·A| ·G :: Á-·G| Á | Á - Á|·G

Quibūs sei in lóngā lícuisét tibe útiēr vītā
 Á - Á| Á-·G|Á-·A|·G :: Á-·A|·G-·G|Á|·G

Fácièle fácteis súperásés glóriām māiórūm.
 Á-·G| Á - ·G| Á - Á|·G :: Á-·G| ·G| Á-·A|·G.

Quárē lúbén̄s te in grémiū Scípiò rēcipit̄
 Á-·G| Á-·A | Á - Á|·G :: Á-·G| ·G| Á|·G

Térrā Públi prōgnatūm Públiò Córneli.
 Á - ·G| Á-·G | Á - Á|·G :: Á-·G| ·G| Á-·A|·G.

§ 33. THE FOURTH SCIPIONIC ELOGIUM, Dessau, *Inscr. Lat.*
Sel. I. 3.

Mágnā sápiéntiā mūltásquē vīrtútēs
 Á - ·G| Á| Á-·G| ·G :: Á-·A | ·G | Á-·A| ·G

Aéatátē quóm párvā pōsidēt hōc sáxsūm.
 Á-·A| ·G| Á - Á| ·G :: Á-·G| ·G| Á-·A | ·G.

Quóieī vītā dēfécit nón hónos hónorē.
 Á-·G| Á-·G| Á-·A| ·G :: Á-·A | Á| Á-·A | ·G.

Ís híc sitús queí núnquám vícтùs ést vírtútei.
 Á - Á|Á-Á | Á - Á | G :: Á-G | Á | Á-Á | G
 Annòs gnátùs vígíntí ís díveí mánдátùs:
 Á - G | Á-G|Á-Á|G :: Á-Á|G | Á - Á|G
 Né quaíratíis hónoré queí mínuš sit mánдátùs.
 Á - Á|Á-G|Á-Á|G :: Á - Á | Á | Á-Á|G.

§ 34. THE FIFTH SCIPIONIC ELOGIUM, Dessau, *Inscr. Lat.*
Sel. I. 3. An early rendition of the Greek elegiac distich:

Vírtútés géneríis míeis móribùs áccumùlávi
 Á-Á|G - Á|G : Á | Á-G|G-Á|G-G|Á-G
 Prógeniém génuí faktà pátris pétiei.
 Á-Á|G - Á|G : Á-G | Á-Á | Á-G
 Máiorum ópténui laúdem út sibeí me éssè créatùm
 Á-Á | Á-Á|G : Á | Á-Á | Á-G|Á-Á|G
 Laétentúr ; stírpem nóbilitávit hónor.
 Á-Á|G - Á|G : Á-G|G-Á|G-Á|Á.

§ 35. LIVIUS ANDRONICUS, *Odyssia*.

1. Vírúm míhi Cámená ínsècè vérsútùm.
 Á-Á|Á-Á|Á-Á|G :: Á-G|G|Á-Á|G.
2. Méa púerá quíd vérbi ex tuo órè súprä fúgit?
 Á - Á|G | Á - Á|G :: Á-Á|A-G|A - Á|G.
3. Árgénteò pólúbró aúrèo éclútró.
 Á-Á|G-G|A-Á|G :: Á-G|G|A-Á|G.

4. Túquè míhí nárrátó ómnìà disértim.
Á-᷑ | Á-᷑|Á-᷑|᷑:: Á-᷑|᷑|Á-᷑|᷑.
5. Quándò diés ádvénièt quém prófátà Mórtà est.
Á-᷑|Á-᷑|Á-᷑|᷑ :: Á - ᷑ |Á-᷑|᷑.
6. Túmquè rémòs iússit rélligáre strúppis.
Á - ᷑ | Á-᷑|᷑|᷑ :: Á-᷑|Á-᷑|᷑|᷑.
7. Ibídémquè vír súmmús ádprímús Pátróclús.
Á-᷑|Á-᷑|᷑|᷑ :: Á-᷑|᷑|Á-᷑|᷑.
8. Pártim errànt néquínunt Graéciám rédiré.
Á-᷑ | Á-᷑ | Á - ᷑ |᷑ :: Á-᷑|᷑|Á-᷑|᷑.
9. Sánctà púér Sátúrní filià régina.
Á-᷑|Á-᷑|Á-᷑|᷑ :: Á-᷑|᷑|Á-᷑|᷑.
10. Ápud númphàm Átlántis filiàm Cálypsóném.
Á-᷑ | Á - ᷑ | Á-᷑|᷑ :: Á-᷑|᷑|Á - ᷑ |᷑.
11. Ígitùr démùm Úlíxì cór fríxit práe pávöré.
Á-᷑|᷑|Á-᷑ | Á-᷑|᷑ :: Á-᷑|᷑|Á - ᷑ |᷑.
12. Célsósque ócrís árvàqué pútria ét máre mágnum.
Á-᷑ | Á-᷑|᷑|Á-᷑|᷑ :: Á - ᷑ |᷑ | Á - ᷑ |᷑.
13. Útrúm génuà ámplóctens vírginém óráret.
Á-᷑ | Á - ᷑|Á - ᷑|᷑ :: Á - ᷑|᷑|Á-᷑|᷑.
14. Íbí mánéns sédetó dónicúm vídébis
Á-᷑|Á-᷑|Á-᷑|᷑ :: Á-᷑|᷑|Á-᷑|᷑

Mé cárpentò véhéntèm ín dómúm vénissé.
 Á - Á|Á-Á|G :: Á - Á | Á | Á-Á|G.

15. Símulàc lácrimàs dé óré nóegéo détersit.
 Á - G | Á - G | Á-Á|G :: Á-Á|G|Á-Á|G.

16. Mércúriùs cùmque éo filiùs Látónas.
 Á - Á|G | Á - Á|Á :: Á-Á|G|Á-Á|G.

17. Néxábant múlta íntèr sé flexù nódórùm dúbiò.
 Á-Á|G - Á | Á-Á | Á :: Á-Á|G|Á-Á|G - Á|G.

Diaeresis between dimeters is overcome in the second tetrameter.

18. Nám dívinà Mónétas filià dòcuit.
 Á - Á|Á-Á|Á-Á|G :: Á-Á|G|Á|G.

19. Tóppèr fácit hóminès út priús fúérunt.
 Á - G | Á-Á|Á | G :: Á - Á|Á|Á-Á|G.

20. Tóppèr cití ád áedis vénimùs Círcæ.
 Á-G | Á-Á|Á-Á|G :: Á-G|G|Á | G.

§ 36. NAEVIUS, *Bellum Poenicum*.

1. Nóctù Tróiad exibant cápitibús ópértis
 Á - G | Á-Á|Á-Á|G :: Á-Á|G | Á-Á|G
 Fléntès ámbæe ábeúntès lácrimis cùm múltis.
 Á-G | Á-Á | Á-Á|G :: Á-Á|G | Á - Á | G.

2. Férunt púlchràs cráterás áurèas lépistàs.
 Á-Á | Á - G | Á-Á|G :: Á-Á|G|Á-Á|G.

3. Pátrém suúm súprémum óptùmum áppéllát.
 Á-Á | Á-Á | Á-Á|G :: Á-G | G | Á - Á|G.

4. Bícórpóres Gigántes mágníqué Átlántes.
 Á-Á|G-G | Á-Á|G :: Á-Á | G|Á-Á | G.

5. Iámque éiūs méntem fórtúná fécérát quiétem.
 Á - Á | Á - G | Á-Á|G :: Á-G|G|Á-Á|G.

6. Blánde ét dóctè pércóntát Áenéá quo pácto.
 Á - Á | Á-G | Á-Á|G :: Á-Á|G | Á-Á | G.

7. Mánusqué súsum ád cáelum sústùlit súas réx.
 Á-Á | G-Á | Á - Á | G :: Á-G|G|Á-Á|Á.

8. Rés dívás édícit práedícit cástus.
 Á - Á|G|Á-Á|G :: Á-Á|G|Á|G.

9. Príma incédít Céreris Prósérpinà púer.
 Á - Á|Á-G | Á | G :: Á-Á|G-G|Á|Á.

10. Déindè póllèns ságittis inclitùs árquitenèns.
 Á - G | Á-G | Á-Á|G :: Á-G|G|Á-Á | G.

11. Scópás átquè vérbénas ságminá súmpsérunt.
 Á-G | Á-G | Á-Á|G :: Á-G|G | Á - Á|G.

12. Tránsit Mélitam Rómánus exércitùs, ínsùlám
 Á-G | Á - G | Á - Á|G :: Á-Á|G-G|Á-G|G
 Úrit pòpulátür vástát rem hóstiùm concinnat.
 Á-G | Á - Á|G - Á|G :: Á-G|G | Á-Á|G.

13. Séséque éi péiré mávòlunt ibidém
 Á-Á | Á-Á|Á-Á|G :: Á-G|G|Á-Á|G
 Quám cùm stúpró redíré ad suós populárés.
 Á - Á | Á - Á|Á-Á|G :: Á-Á|Á|Á-Á|G.

14. Póstquàm ávém áspéxit ín templó Ánchísá
 Á - G | Á-Á|Á-Á|G :: Á-Á | G | Á - Á|G
 Sácrá ín ménsá Pénatiúm órdiné pónuntur
 Á - Á | Á-G | Á-Á|G :: Á-G|G|Á-Á|G
 Ímmolábàt áuréam víctimám púlchrám.
 Á - G|Á-G|Á-G|G :: Á-G|G | Á | G.

15. Nòvém Ióvis cóncordés filiae sórórés.
 Á-Á | Á-Á | Á-Á | G :: Á-G|G|Á-Á|G.

16. Sénex frétùs pietátè ádlòcútùs súmmi
 Á-Á | Á-G|Á-Á|G :: Á-G|Á-G|Á | G
 Régis frátrèm Néptúnùm régnatórem mårúm.
 Á-G | Á - G | Á-Á | G :: Á-G|Á-G | Á|Á.

17. Éi vénit ín méntém hóminùm fórtúnàs.
 Á-Á|Á-G|Á-Á|G :: Á - G | Á|Á|G.

18. Eörùm séctam séquuntur múlti mórtalés.
 Á - G | Á-G | Á-Á | G :: Á-G | Á|Á|G.

19. Sílvicolae hómines bélíquè ínertes.
 Á-Á|G | Á | G :: Á-Á|G|Á-Á|G.

20. Súpérbitér cóntémp̄im cónterit lágionēs.
 Á-Á|G-G|Á - Á | G :: Á-G|G | Á-Á|G.

§ 37. NAEVIUS, *Epigramma*.

Ímmòrtálēs mórtálēs sí fórēt fás flére
 Á - G|Á-G | Á-Á|G :: Á-Á|Á|Á - Á|G.
 Flérent dívæ Cámenæ Náeviūm poétam.
 Á-G | Á-G | Á-Á|G :: Á-G|G | Á-Á|G.
 Itaquè póstquāmst Órchínō tráditūs thésaurò
 Á - G|Á - G | Á - Á|G :: Á-G|G|Á-Á | G.
 Óbliti sūnt Rómæ lóquière línguà Látinā.
 Á-Á|G|Á - Á|G :: Á - G | Á - G | Á-Á|G.

§ 38. VERSUS METELLORUM IN NAEVIUM, Caesius Bassus,
De Metris, Keil VI. 266. 7 :

Málum dábunt Métélli Náeviō poétæ.
 Á-Á | Á-Á | Á-Á|G :: Á-G|G|Á-Á|G.

§ 39. THE INSCRIPTIONS OF MUMMIUS.

a. In the native verse, *C. I. L.* I. 541, p. 150 :

Dúctu áuspicio ímpérióquē éius Ácháia cáptā
 Á - Á | Á - Á|G - Á|G :: Á - Á|Á-G | Á|G
 Córínto délétō Rómam rédieit tríumpháns.
 Á-Á|G|Á-Á|G :: Á-G | Á - G | Á-Á | G.
 Ób hásce rés bénē géstas quód ín béllò vóvèrat
 Á - Á | G-Á | Á - Á|G :: Á - Á | Á-G|Á-G|G

Hánc áedém ét signu Hérculis Víctoris
 Á - Á | G | Á-Á | G :: Á-G|G | Á-Á|G
 Impératòr dédicat.
 Á-G|Á-G|Á-G|G.

b. In Greek hexameters, C. I. L. I. 542:

Dé décumá Víctor tibeí Lúcius Múnius dónum
 Á-Á | G - Á|G : Á | Á-G|G-Á|G-G | Á-G
 Móribus ántiquéis prómiserat hóc dáre sésè.
 Á-G|G-Á|Á - G : Á-Á|G-G|Á - Á | Á-G.
 Vísum ánimo suó pérfecit túa páce rógans té
 Á - Á | G:Á | Á-Á:G - Á | Á-G|Á-Á | Á
 Cogéndei díssolvéndei tú üt fácià fáxéis.
 Á-Á|G : Á|G - Á | G:Á | Á - G|G-Á|G.
 Pérficiás décumam út fáciá véráe rátiónis
 Á-Á|G : Á | Á - Á|G : Á|G - Á|Á-G
 Próque hóc átque álieis dónis dés dígnà mérenti.
 Á - Á|Á - Á|G : Á|G-Á | Á-G | Á-Á|G

§ 40. THE FALISCAN COOKS, C. I. L. xi. 3078:

Gónlégium quód ést áciptum áetátei ágéndai
 Á-Á | G - Á | Á-Á|G :: Á-Á|G|Á-Á|G
 Ópipárum ád véitam cólundam féstosquè diés
 Á - G | Á - Á|G - Á | G :: Á-Á | G|Á|Á

Quéi sóuéis árgútieis ópidqué Vólgáni
 Á - Á|Á-Á|Á-G|G :: Á-Á|G | Á-Á|G

Góndécoránt saipisùmē cómvivià loidósqué
 Á - Á | G - Á|Á-G|G :: Á-Á|G-G|Á-Á|G

Qúquéi húc dédérunt íperatóribús súmméis
 Á - Á | Á | Á-Á|G :: Á-G|Á-G|G-Á | G

Útéi sésèd lúbéntés bène iovént óptántis.
 Á-Á|Á-G | Á-Á|G :: Á - Á|Á | Á-Á|G.

§ 41. THE INSCRIPTION OF THE VERTULEII, C. I. L. I. 1175, p. 240:

Quód ré suá diféidéns áspèr áfleictá
 Á - Á|Á-Á|Á-Á|G :: Á-G | Á|Á|G

Páréns tíméns héic vóvit, vótò hóc sóluto
 Á - Á | Á-Á | Á - Á|G :: Á-G | Á|Á-Á|G

Décumà fáctà pólóuctà léibéréis lúbétes
 Á - G | Á-G|Á-Á | G :: Á-G|G|Á-Á|G

Dónù dánúnt Hércoléi máxsùmē méretó.
 Á-G|Á-Á | Á-G|G :: Á - G|G | Á | G.

Sémol té órانت sé vótí crébrò condémnés.
 Á - Á|Á-G | Á-Á|G :: Á-G | Á|Á | G.

§ 42. THE EPITAPH OF CAECILIUS, C. I. L. I. 1006, p. 218:

Hóc ést fáctum mónuméntum Máarcò Cáicílio.
 Á - Á | Á-G | Á - Á | G :: Á - G | Á|Á|G.

Hóspès grátum est quom ápūd méas réstitístei séedès.
 Á-᷑ | Á-᷑ | Á - Á|Á:: Á-᷑|Á-᷑|Á|᷑.

Béne rém gérás ét váleás dórmias sine qúrá.
 Á - Á | Á-Á|Á - Á|᷑ :: Á-᷑|᷑|Á - Á|᷑.

§ 43. THE EPITAPH OF PROTYSMUS, C. I. L. x. 5282:

Héic ést sitús Quéinctiūs Gáius Prótymūs
 Á - Á | Á-Á | Á - ᷑|᷑ :: Á|᷑ | Á | ᷑

Améicéis súmmā qúm láudé próbatūs
 Á-Á|᷑ | Á | ᷑ :: Á - Á|᷑ | Á-Á|᷑

Quóius íngeniūm déclarat pietatis álumnūs
 Á - Á|Á - ᷑ | Á-Á|᷑ :: Á-Á|᷑|Á-Á|᷑

Gáius Quéinctiūs Válgus pátronūs.
 Á-᷑ | Á | ᷑|᷑ :: Á-᷑ | Á|Á|᷑.

§ 44. THE EPITAPH OF EURYSACES, C. I. L. I. 1013, p. 222:

Est hóc móniméntūm Márceti Vérgilei
 Á - Á | Á | Á | ᷑ :: Á - ᷑ | Á|Á|Á

Eurysacis pístórís rédémptórís : appárét
 Á - Á | ᷑ | Á-Á|᷑ :: Á-Á|Á-᷑ | Á-Á|᷑

§ 45. THE TRIUMPHAL INSCRIPTION OF REGILLUS, Caesius Bassus, *De Metris*, Keil vi. 265. 25:

Duéllò mágnò díriméndò régibùs súbigéndis.
 Á-᷑ | Á - ᷑ | Á - Á|᷑ :: Á-᷑|᷑|Á - Á | ᷑.

§ 46. THE TRIUMPHAL INSCRIPTION OF GLABRIO, Caesius Bassus, *De Metris*, Keil VI. 265. 29:

Fúndit fúgát próstérnít máximás légiónes.
 Á-᷑ | Ḙ-᷑ | Ḙ-᷑|᷑ :: Ḙ-᷑|᷑ | Ḙ-᷑|᷑.

Similar fragments of triumphal inscriptions are quoted as follows:

ATILIUS FORTUNATIANUS, Keil VI. 294. 1:

Súmmás ópés qui régum régiás réfrégít.
 Ḙ - ᷑ | Ḙ-᷑|᷑ | Ḙ - ᷑|᷑ :: Ḙ-᷑|᷑ | Ḙ-᷑|᷑.

FRAGMENTUM DE METRIS, Keil VI. 615. 8:

Mágnüm númerüm triúmphat hóstibús dévictis.
 Ḙ - ᷑ | Ḙ - ᷑ | Ḙ-᷑|᷑ | ᷑ :: Ḙ-᷑|᷑ | Ḙ-᷑|᷑.

§ 47. MALLIUS THEODORUS, Keil VI. 594. 6:

Mérulàe quód ós vétüstae mánè dúlcè cántat.
 Ḙ - ᷑ | Ḙ - ᷑ | Ḙ-᷑|᷑ :: Ḙ-᷑|᷑ | Ḙ-᷑|᷑.

§ 48. THE CARMEN PRIAMI, Varro, *De L. L.* VII. 28 In carmine Priami quod est:

Véterès Cásménás cáscám rém vóló prófári.
 Ḙ-᷑ | Ḙ-᷑|᷑ - Ḙ - ᷑ | ᷑ :: Ḙ - ᷑|᷑-᷑|᷑|᷑.

Diaeresis between dimeters is here completely overcome for the first time. So too in the two following survivals of the later Saturnian:

MARIUS VICTORINUS, Keil VI. 139. 15:

Cúm vícтор Lémnō clássém Dóricam áppùlissét.
 Ḙ - ᷑|᷑ - Ḙ - ᷑|᷑ - Ḙ - ᷑|᷑ :: Ḙ-᷑ | Ḙ-᷑|᷑|᷑.

SÉRVIUS, *De Centum Metris*, Keil IV. 466. 7:

Ísis pérerrát órbém crínibús prófúsis.
 Ḙ-᷑|᷑-᷑|᷑-᷑|᷑ :: Ḙ-᷑|᷑ - Ḙ - ᷑|᷑|᷑.

§ 49. SEPULCHRAL INSCRIPTIONS, Buecheler, *Carm. Lat. Epig.* 16, pp. 10-11:

- a. Né tángito Ó mórtális réveréré Mánés déos.
Á-Á|G - Á|A-Á|G :: Á-Á | G - Á|G - Á|A.
- b. Rógó té mí viátor nólí mé nócérē.
Á-Á|Á-Á|Á-Á|G :: Á-G|Á-Á|Á|G.
- c. Rógó pér súperós qui éstis óssà méa túatís.
Á-Á|Á - Á | G - Á|G :: Á-G|Á - Á|Á|G.
- d. Iníquá fátá quáe nós tám cító disiùnxérunt.
Á-Á|G-Á|G - Á | Á :: Á - Á|Á - Á|G-Á|G.

Catalexis now only remains between short verses.

§ 50. THE SONGS OF CAESAR'S SOLDIERS.

The completed evolution of the rhythm of the double accent is first signalized in the native verse in the songs of Caesar's soldiers, where the last stronghold of catalexis is overcome, and the Saturnian assumes the form of the Greek tetrameter:

SUETONIUS, *De Iulio* 49:

Gálliás Cáesár súbégít Nícomédès Cáesàrēm.
Á-G|G-Á | G - Á|Á-G : Á-G|A-G | Á-G|G.

This modern stage of the Saturnian had therefore already been anticipated by Livius Andronicus and Naevius when rendering Greek tetrameters in the Latin rhythm of the double accent.

The *Pervigilium Veneris* is thus the first complete product of the fully evolved verse:

Crás ámet quí númquam ámávit quíque ámávit crás ámet.
Á-Á|Á - Á | Á - Á|Á-G : Á - Á|Á-G | Á - Á | Á.

§ 51. THE PRETENDED SATURNIANS OF CAESIUS BASSUS.

Now that we have surveyed the possible forms of the Saturnian verse, the brazen fictions of the falsifier Bassus stand out in obvious relief:

CAESIUS BASSUS, *De Metris*, Keil VI. 265f.:

1. Túrdis édáci'būs dólōs cómpàrās ámícē.
Á-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ || ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑
2. Quém nón rátiōnis égéntēm vicit Árchimédēs
᷑ - ᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ || ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑
3. Cónsultò pródúcit éum quó sít ímpudéntiōr.
᷑ - ᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ || ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑
4. Quíd ínvídēs ámícīs, ínvídēs ámícīs.
᷑ - ᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ || ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑ | ᷑-᷑

None of them is a possible Saturnian, nor any other known type, and the inner meaning of each is a confession of fraud (*dolos*), mechanical trickery (*Archimedes*), brazen impudence (*impudentior*), and pedagogical disloyalty (*invides amicis*). Cf. *The Literary Saturnian II. Naevius and the Later Italic Tradition* 24f., Anderson Bros., University of Virginia, 1910.

B. OLD-IRISH MONUMENTS OF VERSE.

§ 52. THE DIFFICULTIES OF OLD-IRISH: HAMITIC SYNTAX.

Anyone who reads the illuminating paper of Professor J. Morris Jones on *Pre-Aryan Syntax in Insular Celtic*, carrying out a suggestion made many years before by Sir John Rhys, and published as Appendix B to *The Welsh People*, by John Rhys and David Brynmor-Jones, The Macmillan Co., 1900, pp. 617-641, will not fail to reach the conclusion that the syntax of the Keltic languages does not belong to their vocabulary, but is undoubtedly pre-Aryan in its structure, and offers many analogies with the Hamitic languages of North Africa. With a view to encouraging American scholars to pay more attention to Keltic studies, I propose to outline the results of Professor Jones' investigation, which constitutes in itself the best possible introduction to the alien mysteries of Old-Irish study.

Here we have the clear proof that the Keltic invaders of Western Europe found an Hamitic race in possession there, and the result of the contact of the two races was to impose Hamitic syntax upon the otherwise victorious IndoEuropean speech. It thus appears that while the Greeks and Romans were vindicating European soil for the Aryan stock on the east and south the Kelts were performing a like function on the west.

Professor J. Morris Jones points out, p. 618, that "the pre-Aryan inhabitants of Britain are believed by anthropologists to be of the same race as the ancient Iberians, and to have migrated through France and Spain from North Africa, where the race is represented by the Berbers and the ancient Egyptians"; and again, p. 640, "that the pre-Celtic inhabitants of Britain were an offshoot of the North African race is shown by the cranial and physical similarity between the long-barrow men and the Berbers and Egyptians, and by the line of megalithic monuments which stretches from North Africa through Spain and the west of France to Britain, marking the route of the tribes in their migration."

Thus the hypothesis strongly suggests itself, that this Iberian

stock, which everywhere in Western Europe succumbed to the conquering Kelts, so blended with the conquerors as to leave characteristic marks of their idiom upon Keltic speech in Western Europe,—marks that abide most conspicuously in the more sheltered and isolated regions of Ireland and Wales, but are not perhaps wholly without evidence of themselves in the Romanic speech of Western Europe. Professor Jones has shown most convincingly the lines along which these traces of Hamitic syntax are to be sought in Keltic speech and possibly also in Romanic, and a careful study of the comparisons made by him between Keltic and Hamitic idiom provides in itself an illuminating introduction to the otherwise difficult and enigmatical features of Irish and Welsh syntax.

I desire to call attention to these fundamental syntactic parallelisms between Hamitic and Keltic speech, because they go far toward clearing up the difficulties that obstruct the classical scholar's initial approach to Old-Irish. There is no doubt that these difficulties have played into the hands of the classical Latin-Hellenic prejudice, so as to obscure and cause us to underrate the close kinship between Latin and Keltic sounds and vocabulary:

SYNTACTIC AFFINITIES BETWEEN KELTIC AND HAMITIC.

a. *Resemblances in Word-Order.*

The natural word-order of the Keltic sentence is the same as in Egyptian, and reverses the normal Aryan usage: the verb comes first, then the subject, and last the object:

Génair Patraicc i nNemthur :: iss ed adfét hi scēlaib

“There-was-born Patrick at Nemthur :: it-is this which-he-says in stories”,

that is,

“Patrick was born at Nemthur :: this is what he says in stories”.

In both Keltic and Hamitic when the noun comes first it is used independently as a nominative absolute: thus in Welsh,

Job a atebod = "It-was-Job who answered".

In Keltic and Egyptian the adjective or qualifying phrase is placed after the noun, whereas in primitive Aryan usage they came before the noun: for example,

Welsh *gwr mawr* = Irish *fear mór* = "man great", i. e., "great man".

b. *Resemblance in the Use of Personal Suffixes.*

In Keltic and Egyptian the verb is regularly impersonal. Even the personal suffixes are attached externally to an impersonal third singular: thus in Welsh,

daeth y dynion = "there-came the men" = "the men came".

daethant = "there-came they" = "they came".

daethum = "there-came we" = "we came".

daethoch = "there-came ye" = "ye came".

In Keltic and Egyptian these pronominal suffixes may represent the object as well as the subject of a verb: thus in Irish,

ainsiunn = "may-it-protect us".

taithiunn = "there-is to us".

Egyptian *nehem-ten-ua* = *defendite vos me* = Welsh *dif-fynn-wch-fi*.

In Keltic and Egyptian the passive voice is formed by the impersonal verb with inflectional suffix representing the indefinite subject (like *on* in French) followed by the personal suffix denoting the object: thus in Welsh,

cer-ir-fi = "there-loves one me" = "I am loved".

In Egyptian and Welsh the pronominal suffix representing

the indefinite subject (*on* in French) is feminine in form: thus in Welsh,

mae-hi yn glawio = “there-is-she in raining” = “it is raining”,

where Welsh *hi* like the corresponding Egyptian *tu* is feminine in form.

In Keltic and Hamitic the personal suffix may represent the object of a preposition as well of a verb: for example,

Egyptian *ām-ā*, *ām-ek*, *ām-ef* = “in me, in thee, in him” =

Welsh *ynn-of*, *ynn-ot*, *yn-do* =

Irish *ind-i-um*, *ind-iut*, *ind-id*.

In Egyptian, suffixes are attached to nouns in the sense of possessive pronouns. In Keltic the possessive pronoun is usually prefixed to the noun, but the old Hamitic usage is often observed in the spoken language in the Welsh tendency to add to the noun also a superfluous suffixed pronoun, except when the latter would be reflexive and therefore doubly superfluous: thus in spoken Welsh,

Pan wel-o i dad = “when he sees his (*suum*) father”, without the added suffix.

But *Pan wel-af i dad-o* = “when I see his father”, or *Pan wel-o i dad-o* = “when he sees his (*eius*) father”.

c. Resemblances in the Periphrastic Conjugation.

Periphrastic expressions of present, future, and past time, by means of the verb “to be” or “to do”, with or without a preposition denoting the time relation, are precisely similar in Egyptian and Keltic: for example in Welsh,

Wy-t yn llanw = “art-thou in filling” = “thou art filling”.

Wy-f am fynd i'r mynyd = “am-I for going to the mountain” = “I shall go to the mountain”.

Mac-ef wedi cael ei wraig = “is-he upon finding his wife” = “he has found his wife”.

Ys attebwys Owein = “it-is-a-fact there-answered Owen”
 = “Owen answered”.

Gwna-f garu = “do-I love” = “I do love”.

Dyfod a wnaeth-ef i'w dy = “come that did-he to his house”
 = “he came to his house”.

d. *Resemblances in the Use of the Preposition Yn.*

“The syntactical similarity of the Welsh preposition *yn*, in all its uses, to the Egyptian preposition *em* is so remarkable that it deserves a section to itself”: these uses in Welsh are:

Wy-t ynn-of, wy-f ynn-ot = “art-thou in-me, am-I in-thee”
 = “thou art in me, I am in thee”.

Mae-ef yn llanw = “is-he in filling” = “he is filling”.

Yn Llundain = “in London”.

Yn nos = “at night”.

Wy-f yn blentyn = “am-I child” = “I am a child”.

Wy-t yn duw = “art-thou god” = “thou art a god”.

Mae-ef yn was i Asar = “is-he servant of Osiris” = “he is a servant of Osiris”.

Wy-t yn gadarn = “art-thou mighty” = “thou art mighty”.

Before an adjective, like *em* in Egyptian, it constitutes an adverb: e. g., *yn gryf* = “strongly”:

Aeth-hi i nef yn ebrwyd = “she went to heaven suddenly”.

Like constructions are common also to Irish, only with varying prepositions.

Professor Jones has clinched his argument for the Hamitic substratum in Keltic syntax by extending his comparison to the dialects of the parent Berber language, where the evidence becomes cumulative. Especially significant is the peculiar usage of the infix pronouns, which is common to the whole Hamitic and Keltic field: “when the verb is preceded by a particle or a relative or interrogative pronoun, the pronominal suf-

fix which denotes the object is attached, not to the verb, but to the particle or pronoun": e. g., in Welsh,

Ni'-th drewais = "not-thee struck-I" = "I struck thee not".

Yrhwn-a 'i gwelod = "he-who him saw" = "he who saw him".

Another striking resemblance of usage between Berber and Keltic is seen in their common habit of prefixing tense-particles to the simple verb; for example, in Irish, *no* as the sign of incomplete action, prefixed to present and future tenses, *ro* and *do* for completed action, usually past, corresponding to *ry* and *dy* in mediaeval Welsh: thus,

Welsh *ry weleis* = "I saw"; *ry-th-welas* = "saw thee".

Irish *no-t-alim* = "I beseech thee"; *ro-m-gab* = "he seized me".

Furthermore, common to Irish, Welsh, Berber, and Coptic is a construction exactly analogous to that of *ne-pas* in French, and Professor Jones asks the pertinent question, may not the French construction have the same origin? Thus in Welsh:

Ni'-th welaïs dim = *je ne t'ai pas vu.*

One remarkable phonetic resemblance between Keltic and Berber is the exclusion of the sound *p*, which has totally disappeared in Welsh and Irish, and is found only in a single Berber dialect.

And finally, Professor Jones notes the remarkable sociological practice of matriarchy, counting relationship through the mother instead of the father, as common to the Berbers and the early Keltic inhabitants of Britain.

§ 53. THE TRIPUDIC WORD-MEASURE IN OLD-IRISH.

The identical accent and rhythm of Keltic and Italic speech foreordains an identical rhythmic evolution for both bodies of verse. In Keltic as in Italic, poetry begins with the rhythm of

the word-measure. The use of the word-measure in catalexis gives rise to the bi-accentual verse-measure, which gradually asserts its supremacy throughout the rhythmic series. Thus the evolution of Old-Irish verse is identical with that of Old-Latin: the phenomenon of the Saturnian verse is common to both fields.

1. Énna Labraid luád caích
Comarc Bresail buain blaith.

Any word of from one to three stress elements constitutes the rhythmical measure. The earliest Indo-European verse in Latin and Irish is such a tetrameter. Diaeresis in sense as well as rhythm separates the dimeters.

2. Cu cen mathair maith clánd
Cathal Olach Aed Flann.
3. Aed Bennan bruth rigi rig
Crimthan cain fláith fir.

The natural rhythm of *Áed Bénnan*, like that of *Márs páter*, is:

Áed Bénnan
Márs páter.

Thus the word-measure develops continually in catalexis the bi-accentual verse-measure, which is destined to rhythmical supremacy in the subsequent evolution.

4. Dungal Raithlind rui a chuirn
Clairenech Cairpre cartais cuirn.
5. Fælgus Nad-Fræch fedba clánn
Colgu Cobu Failbi Flann.
6. Ámalgaid Énda én ar gart
Crimthan buidnech bamad alt.

7. Oengus crobderg cathach ri
 An o Gabair gabtha ar ni.

8. Eoganan eo cautma cæm
 Crunmæl Aed achtmaith oen.

9. Dind Rig ruad tuaim tenbai
 Tricha fuiresh fo bron bebsait.

10. Eochu Ferngen Finteng Auchā
 Herui Orb Alb Rogen.

11. Mara mairb mara mairtt
 Fri maicc tri marrig.

12. Lia laime druth druiltir doengus
 Drongus tnu tren tre buadail.

13. Ardmac rig romac Nesa
 Nenaisc iathu fer Fene.

The Old-Irish tradition is naturally richer than the Old-Latin, and exhibits all possible phases of the rhythm of the word-measure. In the first place, we find every conceivable use of the catalexis effect in the regular single and double tetrameter, and, in the second place, we not infrequently run across word-measure pentameters and hexameters, alternating with the normal tetrameter: cf. *The Indo-european Superstress* 63 ff. In the midst of these manifold transitional types it is interesting to note the occasional and accidental emergence of the pure verse-measure tetrameter, which is soon destined to monopolize the field, and which is itself primarily nothing but a word-measure tetrameter ending in catalexis.

§ 54. THE TRIPUDIC VERSE-MEASURE IN OLD-IRISH.

The Old-Irish long verse, like the Latin, arose out of the union of two catalectic tetrameters in one line:

1. Cetach conn na criche-se :: fergein cotreb cutulsa
 Cetgein amra aithremai :: aige agmar ollechtach
 Maccam miadach morfine :: druimm fri dama derbfine
 Ruiri Raigne Rotglaisse :: etc.

The earlier types maintain the old diaeresis between dimeters, and therefore admit catalexis there as before:

2. Labraid luam na lergge :: faglaid fri fuam fairgge
 Glass gluairgrinn fri gente :: blass buainbinn na bairddne.

But Old-Irish verse seems to have promptly overcome this inner catalexis in favor of the continuous rhythm of arsis:

3. A Brigit a noeb challech :: a breo oir dona Deseb
 Tricha bliadan genchredem :: bennach Erenn darmese.
 Bennach Erenn in cechdu :: bennach Ultu es Conachtu.
 Bennach Lagniu in cechtan :: acus bith bennach firu
 Muman.

The pyrrhic intensity of the accent is evidenced in such words as *dona*, *acus*, *firu*, where the single stress takes up both syllables: cf. *Indoeuropean Rhythm* 119.

All forms of catalexis and brachycatalexis are common, as in Latin:

4. Nida dir dermait :: dala cach rig romdai
 Reimse rig Temro :: tuatha for slicht slogdai.



5. Mal adrualaid iatha marb :: macc soer Setni
 Selaig srathu Fomoire :: for doine domnaib.

Di ochtur Álinne :: oirt triunu talman
 Trebunn tren tuathmar :: Mess-Delmann Domnan.

6. Moin oin o ba noid :: ni bu nos ardrig
 Oirt riga rout an :: aue Luirc Labraíd.

The poetry of the *Thesaurus Palaeohibernicus* (Stokes and Strachan) is all of the mature verse-measure stage, as is evidenced by the fact that the rhythmical arsis is everywhere developed:

7. Is acher ingaith innocht :: fufuasna' fairggæ' findfolt
 Ni agor reimm mora minn :: dondlaechraíd lainn ua Loth-
 lind.

Diaeresis between dimeters is overcome. Only catalexis abides at the close of the short verse. It is the final stage of the Saturnian proper, just before medial catalexis is overcome and the rhythm becomes one with the trochaic tetrameter; cf. the Latin monument:

Cum victor Lemno' classem :: Doricam appulisset.

8. Domfarcai fidbaidæ fal :: fomchain loid luin luad nad cel.
 Huas mo lebran indlinech :: fomchain trírech innanen.

Fommchain coi' menn medair mass :: himbrot glass de
 dindgnaib doss.

Debrath nomchoimmdiú coima' :: cainscribaimm foroida
 ross.

Cf. the Latin:

Veteres Casmenas cascām :: rem volo profari.

9. Gaib do chuil isin charcair :: ni rois chluim na colcaid
Truag insin amail bachal :: rot giuil ind srathar dodcaid.

Cf. the Latin:

Iniqua fata quae nos :: tam cito disiunixerunt.

10. Indalim ba brathir dam :: mathirse amathirsem
Mu noidenan menman mais :: ni duthrais a bithingnais.

11. Is glae thegdais torm rochlos :: innafil act oendoros
Istech ndagfir dath atchi :: nit dichoim a dorsidi.

12. Messe ocus Pangur Ban :: cechtar nathar fria saindan
Bith a menmasam fri seilgg :: mu menma cein im sain-
cheirdd.

Caraimse fos ferr cach clu :: oc mu lebran leir ingnu
Ni foirmtech frimm Pangur Ban :: caraid cesin a maccdn.

Orubiam scel cen scis :: innar tegdais ar noendis
Taithiunn dichrichide clius :: ni fristarddam arnathius.

Gnath huarraig ar gressaig gal :: glenaid luch inna linsam
Os me dufuit im lin chein :: dlidged ndoraid cu ndroncheill.

Fuachaidsem fri frega fal :: a rosc anglese comlan
Fuachimm chein fri fegi fis :: mu rosc reil cesu imdis.

Faelidsem cu ndene dul :: hinglen luch inna gerchrub
 Hi tucu cheist ndoraid ndil :: os me chene am faelid.
 Cia beimmi amin nach re :: ni derban cach a chele
 Maith la cehtar nar a dan :: subaigthius a oenuran.
 He fesin as choimsid dau :: in muid dungni cach oenlau
 Du thabairt doraid du gle :: for mu mud cein am messe.

13. Tech inna fera flechod :: maigen na aigder rindi
 Soilsidir bid hi lugburt :: ose cen udnucht nimbi.

14. Is en immoniada sas :: is nau tholl dianteslinn guas
 Is lestar fas is crann crin :: nad deni thoil ind rig thusa
 Is or nglan is nem im grein :: is lestar narggit cu fin
 Is son is alaind is noebs :: cach oen dugni toil ind rig.

15. Aed oll fri andud nane :: Aed fonn fri fuited fele
 In deil delgnaide as choemem :: di dingnaib Roerenn rede.
 In chli comras cond credail :: ollmas fu thocaid tugaib
 Du farclu sech cach ndine :: di Moisten mine mrugaib.
 Mac Diarmata dil damsia :: cid iarfachta ni insa
 A molad maissiu maenib :: luaidfidir laedib limmsa.
 Inmain nainm nitat nuabla :: Aeda nad airdlig digna
 In cruth glan clu nad chlithe :: dian duthoig Liphe ligda.
 Aue Muiredaich centhain :: all togu fri orddain wallann
 Aue ni frith nach ammail :: na rig di chlandaib Cualann.

Ind flaith issed a orbbæ :: cach maith do de no arddae
 In gas fine cen didail :: di rigaib massaib Marggae.
 Is bun cruinn mair miad soerda :: fri baig is bunad
 primda.
 Is gasne arggait arddbrig :: di chlaind cheit rig ceit
 rignæ.
 Oc cormain gaibtir duana :: drengaitir dreppa daena
 Arbeitte bairtni bindi :: tri laith linni ainm nAeda.

16. Teicht doroim

Mor saido becc torbai
 Inri chondaigi hifoss
 Manimbera latt nifogbai.
 Mor bais mor baile
 Mor coll ceille mor mire
 Olais airchenn teicht do écaib
 Beith fo etoil maic maire.

A little *tour de force* in illustration of the possible varieties of the short verse.

17. Áilbe umal Patric Muman mo' cach rad
 Declan Patric na nDeise :: in Deisi oc Declan cobrath.

An hexameter followed by the long verse (double tetrameter catalectic).

18. COLMAN'S HYMN, T. P. 299.

Sen De donfe fordonte :: Macc Maire ronfeladar
 For a foessam dun innocht :: cia tiasam cain temadar.

The eleventh couplet of this hymn is largely in Latin, whose accentual evolution seems in exact accord with Keltic:

Regem regum regamus :: in nostris sermonibus
 Anacht Noe a luchtlaach :: diluvi temporibus

The rhythm indicates that the Latin accent has become monosyllabic : témpóribùs = A - A - G - G, not as before A - A - G.

19. FIACC'S HYMN, *T. P.* 308.

Genair Patraicc i nNemthur :: iss ed adfet hi scelaib:
 Maccan se mbliadnae deac :: intan dobreth fo deraib.

20. BROCCAN'S HYMN, *T. P.* 327.

Ní car Brigit buadach bith :: siasair suide eoin i nait:
 Contuil cotlud cimmeda :: ind noebs ar ecnairc a mmaicc.

21. SANCTAN'S HYMN, *T. P.* 350.

Ateoch rig namra naingel :: uair ised ainm as tressom:
 Dia dam frim lorg Dia tuathum :: Dia dom thuus Dia
 dessom.

22. MAEL ISU'S HYMN, *T. P.* 359.

In spirut noeb immun :: innunn ́ocus ́ocunn
 In spirut noeb chucunn :: tæt a Christ co hopunn.

In spirut noeb d'aittreb :: ar cuirp is ar nanma
 Dia snadud co solma :: ar gabud ar galra.

Ar demnaib ar pheccdaib :: ar iffern co nilulcc
 A Isu ronnoeba :: ronsoera do spirut.

The verse is a double trimeter, or hexameter with diaeresis in the middle; it corresponds with that of the martyrologies of Oengus and Gorman:

23. THE MARTYROLOGY OF OENGUS THE CULDEE, Stokes, p. 17.

Sen a Christ mo labrai :: a choimmdiū secht nime
Dom-berthar buaid lere :: a ri grēne gile.

24. THE MARTYROLOGY OF GORMAN, Stokes, p. 6.

For kalaind aird Énair :: fo recht Ísu ergna
Octava mar tharla.
Da-Beoc beo Brocan :: Fainche chomhlan chunnla
Óssein, Colman cadla,
Paragoda in glanraith :: Fulgeint, Almaich amra.
Priscus beos co mbuidin :: dona cuiribh calma.

25. ULTAN'S SAPPHIC HYMN, T. P. 325.

Ultan, like Catullus and Horace in Latin, imitated the Greek Lesser Sapphic in one of the most beautiful of our Old-Irish monuments of verse. It shows us how useless was the Roman affectation of Greek quantities:

Brigit be bithmaith : breo orde oiblech,
Donfe don bithflaith : in gren tind toidlech.
Ronsoira Brigit : sech drungu demne:
Roroina reunn : cathú cach thedme.
Dirodba indiunn : ar colno cisu,
In chroib co mblathib : in mathir Ísu.
Ind firog inmain : co norddon adbil,
Be soir cech inbaid : lam noib di Laignib.

Lethcholbe flatho : la Patricc primde
 In tlacht os ligib : ind rigin rigde.

Robet er sinit : ar cuirp hi cilicc;
 Dia rath ronbroina : ronsoira Brigit.

Brigtae per laudem : Christum precamur
 Ut nos celeste : regnum habere
 Mereamur. Amen.

§ 55. OLD-IRISH VERSE IN LATIN.

The community of Old-Irish and Latin accent and rhythm made it easy for Old-Irish verse to express itself in Latin. Hence it came about that we seem to have a recrudescence of the Latin Saturnian in Old-Irish. What we have at the hands of these Old-Irish saints and scholars is in reality not only Latin imitations of Graeco-Roman verse-forms, but especially Old-Irish rhythm itself in Latin dress. The most typical of all Old-Irish, as of Old-Latin, forms is, of course, our double catalectic pyrrhic, or bi-accentual, tetrameter :

1. VERSICULI FAMILIAE BENCHUIR, Blume, *Die Hymnen des Thes. Hymnolog.* I. 356.

Benchuir bona regula :: recta atque divina
 Stricta sancta sedula :: summa iusta ac mira.

Munther Benchuir beata :: fide fundata certa
 Spe salutis ornata :: caritate perfecta.

Navis nunquam turbata :: quamvis fluctibus tonsa
 Nuptiis quoque parata :: Regi Domino sponsa.

Domus deliciis plena :: super petram constructa
 Necnon vinea vera :: ex Aegypto transducta.

Certe civitas firma :: fortis atque munita
 Gloriosa ac digna :: supra montem posita.

Arca Cherubin tecta :: omni parte aurata
 Sacrosanctis referta :: viris quattuor portata.

Christo regina apta :: solis luce amicta
 Simplex simulque docta :: undecumque invicta.

Vere regalis aula :: variis gemmis ornata
 Gregisque Christi caula :: Patre summo servata.

Virgo valde fecunda :: haec et mater intacta
 Laeta ac tremebunda :: verbo Dei subacta,

Cui vita beata :: cum perfectis futura
 Deo patre parata :: sine fine mansura.

2. ST. COLUMBAN, *Rhythmus de Vanitate et Miseria Vitae Mortalis.*

Mundus iste transibit :: cotidie decrescit;
 Nemo vivens manebit :: nullus vivus remansit.

Totum humanum genus :: ortu utitur pari
 Et de simili vita :: fine cadit aequali.

Differentibus vitam :: mors incerta subripit,
 Omnes superbos vagos :: maeror mortis corripit.

Quod pro Christo largiri :: nolunt omnes avari,
 Importune amittunt :: post se colligunt alii.

Parvum ipsi viventes :: deo dare vix audent,
 Morti cuncta relinquunt :: nihil de ipsis habent.

Cotidie decrescit :: vita praesens quam amant,
 Indeficiens manebit :: sibi poena quam parant.

Lubricum quod labitur :: conantur colligere
 Et hoc quod se seducit :: minus timent credere.

Dilexerunt tenebras :: taetras magis quam lucem,
 Imitari contemnunt :: vitae Dominum ducem.

Velut in somniis regnant :: una hora laetantur,
 Sed aeterna tormenta :: adhuc illis parantur.

Caeci nequaquam vident :: quod post obitum restat,
 Peccatoribus impiis :: quod impietas praestat.

Cogitare convenit :: te haec cuncta amice,
 Absit tibi amare :: huius formulam vitae.

Omnis est caro foenum :: flagrans licet florida,
 Sicque quasi flos foeni :: omnis eius gloria.

Orto sole arescit :: foenum et flos deperit;
 Sic est omnis iuventus :: virtus cum defecerit.

Pulchritudo hominum :: senescens delabitur,
 Omnis decor pristinus :: cum dolore raditur.

Vultus Christi radius :: piae cunctis amabilis,
 Magis diligendus est :: quam flos carnis fragilis.

Caveto filiole :: feminarum species,
 Per quas mox ingreditur :: non parva pernicies.

Plerique perpessi sunt :: poenarum incendia
 Voluntatis lubricae :: nolentes dispendia.

Poculum impiissimae :: noli unquam bibere,
 Unde multos plerumque :: vides laetos ridere;

Nam quoscumque videris :: ridere inaniter,
 Scito in novissimis :: quod flebunt amariter.

Conspice carissime :: sic esse libidinem
 Ut morsum mortiferum :: quod vincit dulcedinem.

Noli pronus pergere :: per viam mortalium,
 Qua multis evenisse :: conspicis naufragium.

Perge inter laqueos :: cum suspensis pedibus,
 Per quos captos ceteros :: incautos comperimus.

De terrenis eleva :: tui cordis oculos,
 Ama amantissimos :: angelorum populos.

Beata familia :: quae in altis habitat,
 Ubi senex non gemit :: neque infans vagitat;

Ubi laudes Domini :: nulla vox retinetur,
 Ubi non esuritur :: ubi nunquam sititur;

Ubi cibo superno :: plebs caelestis pascitur;
 Ubi nemo moritur :: quia nemo nascitur;

Ubi aula regia :: dulci cantu plena est,
 In qua male resonans :: nulla vox audita est;

Ubi vita viridis :: veraque futura est,
 Quam nec mors nec maeroris :: metus consumpturus est.

Laeti leto transacto :: laetum regem videbunt,
 Cum regnante regnabunt :: cum gaudente gaudebunt.

Tunc dolor tunc taedium :: tunc labor delebitur;
 Tunc rex regum rex mundus :: a mundis videbitur.

3. HYMNUS PRO PECCATIS, Blume I. 351.

Pro peccatis amare :: me nunc oportet flere,
Ne me comburant dirae :: flammae profundae poenae.

O lacrimae rorate :: meum rigate vultum,
Semper Deo peccavi :: malum amavi multum.

O lacrimae rorate :: oculi mei flete,
Luctum magnum levate :: mea mala lugete.

O unda amabilis :: oculorum flebilis,
Antequam fiat serum :: munda caenum criminis.

O pupillae nolite :: dormitare quiete,
Pro me semper rorate :: lacrimate et flete.

O lacrimae caedite :: meas genas caedite,
Pectus semper punite :: inimicos laedite.

O lacrimarum unda :: mihi semper amanda,
Rogo te nunc emenda :: mea gesta nefanda.

O unda multum mira :: lacrimarum amara
Ne me consumat ira :: munda nunc mea mala.

O lacrimarum aqua :: generum prata puni,
Ut sint meae in fine :: culpae tam plenae purae.

Ó oculi stillate :: meum rigate stratum,
 Delete nunc per fletum :: meum magnum peccatum.

Ó oculi stillate :: regem placate caeli,
 Ut non timeam crimen :: flammae post finem aevi.

Ó oculi nunc flete :: et lacrimae stillate,
 Ut in fine vitae :: requiescam in pace.

4. HYMNUS S. OENGI MAC TIPRAITE, Blume I. 328.

Martine te deprecor :: pro me rogare patrem,
 Christum ac spiritum sanctum :: habentein Mariam matrem.

Martinus mirus more :: ore laudavit Deum,
 Puro corde cantavit :: atque amavit eum

Electus Dei vivi :: signa sibi salutis
 Donavit Deus pacis :: magnae atque virtutis.

Verbum Dei locutus :: secutus in mandatis,
 Virtutibus impletus :: mortuis suscitatis.

Sanans homines lepra :: cura duplici mira:
 Magnitudine mala :: aegritudine dira.

Deum Dominum nostrum :: passum pro nobis mire
 Voluntarie propter nos :: deprecare Martine.

5. HIBERNICUS EXUL, *Versus Karoli Imperatoris*, Duemmler,
Mon. Germ. Hist. I. 1. 399.

Carta Christo comite :: per telluris spatium
 Ad Caesaris splendidum :: nunc perge palatum,

Fer salutes Caesari :: ac suis agminibus,
 Gloriosis pueris :: sacrisque virginibus.

Via pergens prospера :: per Christi suffragia
 Prona coram Caesare :: verba dicas talia:

Dic ut Caesar Karolus :: perpeti praetorio
 Sit sanus sit longevis :: sit felix victoria.

Dic regnator omnium :: det sibi subsidium,
 Confortet custodiat :: dilatet imperium.

Dic ut fautor fuerat :: iustis rite regibus,
 Fiat Christus Karolo :: ac sibi fidelibus.

Dic regales pueri :: per prolixa spatia
 Sint sani sint longevi :: salvatoris gratia.

Sint coronae regiae :: digni dic honoribus
 Felices ac victores :: genitoris moribus.

Regalibus puellis :: dic fiat sublimitas,
 Sit sancta sit sobria :: sit vera virginitas.

Christus / amat / virgines / :: propter / castimoniam,
 Det / ut / his / promiserat / :: in / futuro / gloriam.

Dic / protegat / dominus / :: sic / Francos / armigeros,
 Regem / clerum / comites / :: milites / belligeros.

Post / haec / carta / Caesarem / :: rogato / continuo,
 De / me / Christi / servulo / :: sit / memor / exigu.

6. DICUIL, Manitius, *Gesch. der Lat. Lit. im. M.* I. 650.

Ceu / tesserae / in / pergis / :: mutantur / ludificis,
 Sic / hae / partes / in / istis / :: moventur / versiculis.

Pulcherrimam / auream / :: non / habeo / aleam;
 Aleas / quas / habeo / :: tibi / donari / volo.

Domino / caeli / gloria / : atque / terrae / perpetua.

The passage to the iambic tetrameter acatalectic was most immediate and natural for Kelt as for Roman, and hence the general preference of this Graeco-Roman type in both fields. An arsis prefixed to each short verse effected the change. In like manner, the addition of an arsis produced the corresponding trochaic types (tetrameter catalectic and acatalectic), which therefore shared the honors with the iambic tetrameter acatalectic in post-classic verse. These iambic and trochaic tetrameters in both Latin and Old-Irish technique are nothing else but

modernized, that is hellenized, forms of the native Saturnian verse:

a. **PERVIGILIUM VENERIS.**

Cras / amet / qui / nunquam / amavit : quique / amavit / cras / amet.
 Ver / novum / ver / iam / canorum : vere / natus / orbis / est.

b. **ST. HILARY, *Hymnus de Christo*, Blume I. 264.**

Hymnum / dicat / turba / fratrum : hymnum / cantus / personet.
 Christo / regi / concinnantes : laudem / demus / debitam.

c. **ST. AMBROSE, Kayser, *Beiträge zur Gesch. der ältesten Kirchenhymnen* I. 134.**

Deus / creator / omnium : polique / rector / vestiens
 Diem / decoro / lumine : noctem / soporis / gratia.

d. **ST. AUGUSTINE, *Psalmus Abecedarius*.**

Abundantia / peccatorum : solet / fratres / conturbare,
 Propter / hoc / dominus / noster : voluit / nos / praemonere.

e. **OLD-IRISH IMITATIONS.**

1. **HYMNUS SANCTI SECUNDINI, Blume I. 340.**

Audite / omnes / amantes : Deum / sancta / merita
 Viri / in / Christo / beati : Patricii / episcopi.

2. HYMNUS SANCTI ULTANI, Blume I. 317.

Christus / in / nostra / insula / : quae / vocatur / Hibernia /
 Ostensus / est / hominibus / : maximis / mirabilibus /.

3. HYMNUS SANCTI COLUMBAE, Blume I. 275.

Altus / prosator / vetustus / : dierum / et / ingenitus /
 Erat / absque / origine / : primordii / et / crepidine /.

4. HYMNUS APOSTOLORUM, Blume I. 271.

Precamur / patrem / : regem / omnipotentem /,
 Et / Iesum / Christum / : sanctum / quoque / spiritum /.

Thus the iambic trimeter was easily constructed on the basis of the native tetrameter catalectic. Such iambic modulation of the rhythm of the double accent was a favorite Old-Irish practice :

5. ORATIO SANCTI COLUMBAE, Blume I. 283.

In / te / Christe / credentium / : miserearis / omnium /;
 Tu / es / Deus / in / saecula / : saeculorum / in / gloria /.

6. ORATIO SANCTI COLUMBAE, Blume I. 286.

Noli / pater / indulgere / : tonitruo / cum / fulgure /,
 Ne / frangamur / formidine / : huius / atque / uridine /.

7. IN SANCTI COMGILLI, Blume I. 321.

Audite / πάντες / τὰ / ἔργα / : adlati / ad / angelica /
 Athletae / Dei / abdita / : a / iuventute / florida /.

8. IN M^{EM}ORIAM ABBATUM BENCHORENSIUM, Blume I. 357.

Amavit Christus Comgillum : bene et ipse Dominum;
 Carum habuit Beognoum : dominum ornavit Aedeum;
 Elegit sanctum Sinlanum : famosum mundi magistrum.

Even the native verse itself was remodulated to the iambic cadence, giving rise to a rising dimeter (iamb. dim. cat.):

With quantities:

9. SEDULIUS SCOTTUS, Traube, *Mon. Germ. Hist.* III. 1. 161.

Post inclitos labores : ac laurea trophea
 Toga candente pacis : et regia corona.

Without quantities:

10. SEDULIUS SCOTTUS, Traube, *M. G. H.* III. 1. 215.

Bonus vir est Robertus : laudes gliscunt Roberti,
 Christe fave Roberto : longaevum fac Robertum.

Thus in the last analysis quantity alone can discriminate in favor of the falling (trochaic) or rising (iambic) cadence, and the last footprints of the Saturnian tradition fade from view.

§ 56. SO-CALLED "RHYTHMICAL" POETRY THE LAST PHASE OF THE RHYTHM OF THE DOUBLE ACCENT IN ANTIQUITY.

We have followed the evolution of Italic and Keltic rhythm of verse from its common IndoEuropean beginning to the close of antiquity, and we have seen the two long separated streams at last unite again in the last great phase of ancient verse, the absurdly so-called rhythmical poetry of the post-classic and Christian centuries. The healthier genius of the new era began early to ignore and cast aside the silly sham of pretended quantities, with which classic artificiality and hellenomania had so long successfully camouflaged the realities of accent and

rhythm, and in Commodian, St. Augustine, and the Christian poets, the native rhythm of the double accent stood revealed in undisguised maturity.

Hellenizing grammar could no longer ignore the facts, and begins to confess that *rhythmus* is the ever-present and indispensable reality of all Latin verse, whether Saturnian, classical, or "rhythrical", and that quantity or *ratio* has no independent validity:

Servius, *Georg.* II. 385 Hoc est versibus incomptis ludunt, id est carminibus Saturnio metro compositis, quod *ad rhythmum solum vulgares componere consuerunt.*

Marius Victorinus, Keil VI. 44. 6 Inter pedem autem et rhythmum hoc interest, quod *pes sine rhythmo esse non potest, rhythmus autem sine pede decurrit.*

Maximus Victorinus, Keil VI. 206 Metrum quid est? Rei cuiusque mensura. Metrum poeticum quid est? Versificandi disciplina certa syllabarum *ac temporum* ratione in pedibus observata. Metrum unde dictum? Quod veluti mensuram quandam praestituat, a qua siquid plus minusve erit, pes sive versus minime constabit. Metro quid videtur esse consimile? Rhythmus. *Rhythmus quid est? Verborum modulata compositio non metrica ratione sed numerosa scansione ad iudicium aurium examinata, ut puta veluti sunt cantica poetarum vulgarium.* Rhythmus ergo in metro non est? Potest esse. Quid ergo distat a metro? *Quod rhythmus per se sine metro esse potest, metrum sine rhythmo esse non potest.* quod liquidius ita definitur, *metrum est ratio cum modulatione, rhythmus sine ratione metrica modulatio.* plerumque tamen casu quodam etiam invenies rationem metricam in rhythmo, non artificii observatione servata, sed sono et ipsa modulatione ducente.

It appears from Maximus Victorinus' definition of rhythm that he knew nothing as yet of a weakening of the accent to brachysyllabic, instead of pyrrhic, intensity, because he speaks of the same old traditional *numerosa scansio temporum* or scansion by the number of stresses, whereas in Beda's definition several centuries later the number of stresses has ex-

pressly become synonymous with the number of syllables, and therefore the accent brachysyllabic:

Beda, Keil VII. 258. 24 Videtur autem rhythmus metris esse consimilis, quae est verborum modulata compositio non metrica ratione sed *numero syllabarum* ad iudicium aurium examinata, ut sunt carmina vulgarium poetarum. et quidem rhythmus per se sine metro esse potest, metrum vero sine rhythmo esse non potest, quod liquidius ita definitur: metrum est ratio cum modulatione, rhythmus modulatio sine ratione. plerumque tamen casu quodam invenies etiam rationem in rhythmo, non artifici moderatione servata sed sono et ipsa modulatione ducente, *quem vulgares poetae necesse est rustice, docti faciant docte.* quo modo et ad instar iambici metri pulcherrime factus est hymnus ille paeclarus:

Rex aeterne domine : rerum creator omnium,
Qui eras ante saecula : semper cum patre filius,

et alii Ambrosiani non pauci. *item ad formam metri trochaici* canunt hymnum de die iudicii per alphabetum:

Apparebit repentina : dies magna domini,
Fur obscura velut nocte : improvisos occupans.

Thus from the beginning to the end of the ancient world, one phenomenon characterized the rhythm of verse, the *dinumeratio temporum* or double counting of the stress-times, that is the double accent, double thesis, double ictus. This is the true inwardness of that mysterious *rhythmus, numerus, rim*, of which we hear so much down the ages from hellenizing grammar, and learn so little. And this was that essential and ever-present reality which when camouflaged under the artificial and alien garb of Greek quantities became the *metrum* and *versus doctorum*, forsooth! It had its trochaic thesis (tripudic thesis) and iambic thesis (tripudic arsis) in every measure, and besides its own native sustained rhythm was capable either of falling or rising cadence in imitating Greek

verse. It was the rhythm of the double accent and double ictus from first to last:

I. Pre-classic or Saturnian.

Véterès Cásménás cáscám :: rém vóló prófári.
 Á - G | Á - Á | G - Á | G :: Á - Á | Á - Á | Á | Á.

II. Classic or “Quantitative”.

Armà vírúmquè cánó : Tróiae qui prímùs áb óris.
 Á - G | Á - Á | G - Á | Á : Á | G - Á | Á - G | Á - Á | G.

III. Post-classic or “Rhythrical”.

Commodian (ca. 250 A. D.):

Práefatió nóstrá : viám érránti démonstrát.
 Á - Á | G - G | Á - G : Á - Á | Á - Á | G - Á | Á - G.

St. Augustine (ca. 400 A. D.):

Ómnès qui gáudétis páce : módo vérùm iúdicatè.
 Á - G | Á - Á | Á - G | Á - G : Á - G | Á - G | Á - G | Á - G.

The *Ambrosiani* (Beda, Keil VII. 259.7):

Réx áetérnè dóminé : rérùm créatòr ómniúm.
 Á - Á | Á - G | Á - G | G : Á | G - Á | Á - G | Á - G | G.

Ápparébit répentinà : diés mágna domini.
 Á - G | Á - G | Á - G | Á - G : Á - G | Á - G | Á - G | G.

And it is this rhythm of the continuous ictus that survives to-

day in the Romanic languages. It was common to Keltic speech and verse throughout antiquity, and the echo of its Indo-european primacy was preserved in the pyrrhic and prokel-eusmatic tradition of ancient Greek. On the other hand, it was lost to the rest of the Aryan world with the fading of the double accent which conditioned it. In the meantime, under the falsifying propagandism of Graeco-Roman philology, perpetuated in modern times by journals of philology, transactions of philological associations, and every other conceivable agency of organized cliquism, it has been utterly obscured to scientific view ever since the passing of the ancient world.

When the quantitative camouflage of the classic tradition was abruptly cast aside by Commodian in his *Instructiones* and later by St. Augustine in his *Psalmus contra Donatistas*, the falsity of the traditional theory of accent and rhythm lay in glaring exposure. Here was a direct revelation that dactylic and trochaic rhythm could be rendered in Latin without any use of longs and shorts. That was tantamount to a demonstration that Latin rhythm was not quantitative, and Latin accent not musical. It could only be a stress accent and an accentual rhythm. But how account for that accent in arsis freely violating the ictus in thesis, and that too precisely as in the "quantitative" verse of classic times? Instead of recognizing the accentual rhythm of arsis alternating in perfect freedom throughout every Latin verse with the accentual rhythm of thesis, and revealing unmistakably the double accent of all Latin speech and the double ictus of all Latin verse, our Hellenizing and Indogermanizing pragmatists continued to hug the delusive phantoms of their "quantitative rhythm" and "trisyllabic law", and proceeded to add yet another false idol to their Pantheon: they called it "rhythrical verse"!

This was taking the bull by the horns with a vengeance. None of them had ever been able to discover or reveal anything but an impossible violation of all rhythm in its structure. Their quantitative ictus had in reality been equally absurd and impossible, because it was constantly repudiated by their trisyllabic law. But it rested at least upon the pretence of quan-

titative structure, which was now cast aside like a worn-out fad. Here, therefore, the "rhythmical" ictus was without *raison d'être* as well as impossible: it was without justification on any ground, and besides it was stultified by the conflict of the accepted accent, precisely as the classic quantitative ictus had always been. This ostrich-like begging of the question the Indogermanists pretended to mitigate with their silly "syllable-counting" nostrum, with which they had successfully spread the blackness of darkness over all Old-Irish and Early Welsh metrics, and which in their free and easy fingers was quite as applicable to any other versification, English for example, or German, or Romanic, as to early Keltic or late Latin.

Thus, in fact, when we scrutinize the scientific connotation of the term "rhythmical verse" as used by hellenizing grammarians and Indogermanists to designate this vast world of Late Latin versification, we find that it means absolutely nothing more than that the verse in question is non-quantitative: the designation is a bald camouflage of ignorance, for their interpretation of its rhythmical character made it precisely as unrhythmical and absurd as it had made classic Latin verse and that of Old-Irish and Early Welsh.

But, for all that, the term "rhythmical" in this connection was an inheritance from antiquity, where from Varro to Bede it was used constantly and with clear knowledge of its import to designate the familiar Latin and Keltic rhythm of the double accent and double ictus, and included all Latin verse whatsoever without reference to quantitative regulation, whether preclassic, classic, or post-classic:

Auctor ad Herennium 20.23 Hoc non *dinumeratione nostra* fiet, nam id quidem puerile est.

Horace, *Epistles* II. 1. 156:

 Graecia capta ferum victorem cepit et artis
 Intulit agresti Latio : sic *horridus ille*
 Defluxit *numerus Saturnius et grave virus*
 Munditiae pepulere, sed *in longum tamen aevum*
 Manserunt *hodieque manent vestigia ruris.*

Quintilian, *Institutio Oratoria* 9. 4. 45 Omnis structura ac dimensio et copulatio vocum constat aut numeris (numeros ῥυθμὸς accipi volo) aut μέτρος, id est dimensione quadam. Quod, etiamsi constat utrumque pedibus, habet tamen non simplicem differentiam. Nam rhythmi, id est numeri, *spatio temporum* constant, metra etiam ordine; ideoque alterum esse quantitatis videtur alterum qualitatis. 'Pυθμὸς est aut par ut dactylus, una enim syllaba par est brevibus, (est quidem vis eadem et aliis pedibus, sed nomen illud tenet; longam esse duorum temporum, brevem unius, etiam pueri sciunt) aut sescuplex ut paeon, cum sit ex longa et tribus brevibus, quique ei contrarius ex tribus brevibus et longa, vel alio quoquo modo ut tempora tria ad duo relata sescuplum faciant; aut duplex, ut iambus (nam est ex brevi et longa) quique est ei contrarius. Sunt hi et metri pedes, sed hoc interest, quod *rhythmo indiferens est, dactylusne ille priores habeat breves an sequentes. Tempus enim solum metitur, ut a sublatione ad positionem idem spatii sit.* Proinde alia dimensio est versuum; pro dactylo ponit non poterit anapaestus aut spondeus, nec paeon eadem ratione brevibus incipit ac desinet. Neque solum alium pro alio pedem metrorum ratio non recipit sed ne dactylum quidem aut forte spondeum alterum pro altero. Itaque si quinque continuous dactylos, ut fit in illo

Panditur interea domus omnipotentis Olympi

confundas, solveris versum. Sunt et illa discrimina, quod *rhythmis libera spatia*, metris finita sunt; et his certae clausulae, illi, *quomodo cooperant, currunt usque ad μεταβολήν*, id est transitum in aliud genus rhythmi; et quod metrum in verbis modo, *rhythmus etiam in corporis motu est. Inania quoque tempora rhythmi facilius accipient, quamquam haec et in metris accidunt.* Maior tamen illuc licentia est, ubi *tempora etiam animo metiuntur et pedum et digitorum ictu intervalla signant quibusdam notis atque aestimant, quot breves illud spatium habeat;* inde *τετράσημοι, πεντάσημοι* deinceps longiores fiunt percussionses. Nam *σημεῖον tempus est unum.* In compositione orationis certior et magis omnibus aperta servari debet dimensio. Est igitur in pedibus.

Persius, Satires VI. 1,

Admovit iam bruma foco te Basse Sabino?
 Iamne lyra et tetrico vivunt tibi pectine chordae?
 Mire opifex numeris veterum primordia vocum
 Atque *marem strepitum fidis* intendisse *Latinae*,
 Mox iuvenes agitare iocis et pollice honesto
 Egregius lusisse senes!

Atilius Fortunatianus, Keil VI. 282. 16 Inter metrum et rhythmum hoc interest, quod metrum circa divisionem pedum versatur, *rhythmus circa sonum*, quod etiam metrum sine plasmate prolatum proprietatem suam servat, *rhythmus* autem *numquam sine plasmate* valebit. *est etiam rhythmus et in corporali motu.*

Marius Victorinus, Keil VI. 41. 23 Exigit locus et temporum inter se vicina cognatio ut priusquam pedum disputationem adgrediar, de rhythmi condicione pauca dicam: *cuius origo de arsi et thesi manare dinoscitur. nam rhythmus est pedum temporumque iunctura velox divisa in arsin et thesin vel tempus quo syllabas metimur.* Latine numerus dicitur, ut Vergilius 'numeros memini si verba tenerem'. differt autem *rhythmus* a metro, quod metrum in verbis, *rhythmus in modulatione corporis* sit; et quod metrum pedum sit quaedam *compositio*, *rhythmus autem temporum inter se ordo quidam*; et quod metrum certo numero syllabarum vel pedum finitum sit, *rhythmus autem numquam numero circumscribatur. nam ut volet, protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat.*

Maximus Victorinus, Keil VI. 206. 7 Metro quid videtur esse consimile? *Rhythmus.* *Rhythmus quid est?* *Verborum modulata compositio non metrica ratione sed numerosa scansione ad iudicium aurium examinata, ut puta veluti sunt cantica poetarum vulgarium.* *Rhythmus ergo in metro non est?* *Potest esse.* *Quid ergo distat a metro?* *Quod rhythmus per se sine metro esse potest, metrum sine rhythmo esse non potest. quod liquidius ita definitur, metrum est ratio cum modulatione, rhythmus sine ratione metrica modulatio.* *plerumque tamen*

casu quodam invenies rationem metricam in rhythmo, non artificii observatione servata, sed sono et ipsa modulatione ducente.

Explanatio in Donatum, Keil IV. 533. 7 Etsi metricis videtur ad rhythmicos solos pertinere temporum dinumerare intervalla, tamen quia titulus propositi utramque flagitat cognitionem, nequid quod ad descendos accentus pertinet deesse videatur, de verbi longitudine dicendum est, ea sola adtingentes, quae operi necessaria videbuntur: *Longitudo verborum duabus in rebus est, tempore et syllabis. tempus ad rhythmicos pertinet, syllabae ad metricos.* inter rhythmicos et metricos dissensio non nulla est, quod rhythmicci in versu longitudine vocis tempora metiuntur et huius mensurae modulum faciunt tempus brevissimum, in quo cum quae syllaba enuntiata sit, brevem vocari; metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur, tempus autem brevissimum intellegi, quod enuntiationem brevissimae syllabae cohaerens adaequaverit. itaque rhythmicci temporibus syllabas, metrici tempora syllabis finiunt. neque enim refert, tempus in syllaba esse, an in tempore syllabam dicamus, dum modo descendit causa concessum est eam moram, qua brevis syllaba dicitur, unum et brevissimum tempus vocare; qua vero longa profertur, duo tempora appellare, ipsa cogit natura cum loquimur *Terentius rhythmis scribit comoedias vel Plautus.*

Servius, *In Georgica* II. 385

Nec non Ausonii Troia gens missa coloni
Versibus incomptis ludunt:

Hoc est etiam Romani haec sacra celebrant et canunt; nam hoc est 'versibus incomptis ludunt', *id est carminibus Saturnio metro compositis, quod ad rhythmum solum vulgares componere consuerunt.*

Diomedes, Keil I. 473. 21 *Rhythmus est pedum temporumque iunctura cum levitate sine modo. alii sic, rhythmus est versus imago modulata servans numerum syllabarum, positionem saepe sublationemque contemnens.* Metrum est pedum iunctura

numero modoque finita. vel sic, metrum est compositio pedum ordine statuto decurrentis *modum positionis sublationisque conservans*. clarius sic, metrum est quod certis pedum quantitatibus qualitatibusque rhythmo discriminatur. distat enim metrum a rhythmo, quod metrum certa qualitate ac numero syllabarum temporumque finitur certisque pedibus constat ac clauditur, *rhythmus autem temporum ac syllabarum pedumque congruens infinitum multiplicatur ac profuit*.

Beda, Keil VII. 258. 24 Videtur autem *rhythmus* metris esse consimilis, quae est *verborum modulata compositio, non metrica ratione, sed numero syllabarum ad iudicium aurium examinata, ut sunt carmina vulgarium poetarum. et quidem rhythmus per se sine metro esse potest, metrum vero sine rhythmo esse non potest*, quod liquidius ita definitur: *metrum est ratio cum modulatione, rhythmus modulatio sine ratione. plerumque tamen casu quodam invenies etiam rationem in rhythmo, non artifici moderatione servata, sed sono et ipsa modulatione ducente, quem vulgares poetae necesse est rustice, docti faciant docte. quo modo et ad instar iambici metri pulcherrime factus est hymnus ille praeclarus,*

Rex aeterne domine,
Rerum creator omnium
Qui eras ante saecula
Semper cum patre filius,

et alii Ambrosiani non pauci. *item ad formam metri trochaici canunt hymnum de die iudicii per alphabetum,*

Apparebit repentina
Dies magna domini,
Fur obscura velut nocte
Improvisos occupans.

From first to last, therefore, from the beginning of our Latin tradition of rhythmic theory in the Auctor ad Herennium to its close in Beda, we have but a single phenomenon to consider, *nostra dinumeratio*, the rhythm of double accent and double ictus, always a sustained or purely thesis rhythm, and never an

alternating or thesis-arsis, arsis-thesis one, like Greek or Germanic, but nevertheless, as Beda points out, lending itself spontaneously also to either trochaic or iambic suggestion (*et ad instar iambic metri, item ad formam metri trochaici*), according as the first accent or the second in the *dinumeratio*, that is according as the thesis-accent or the arsis-accent, predominates in the given rhythmical series.

§ 57. THE MODERN SATURNIAN.

It is therefore clear that our modern inheritance of the original Indo-European rhythm of *dinumeratio* is to be recognized in the several varieties of falling and rising tetrameters (trochaic and iambic), which thus represent the indigenous rhythmic types of our Aryan stock:

Longfellow,

Téll mé nót in móurnfúl númbérs : lífe is bút àn émpty dréam.
 Á - A | Á-G | Á - G | Á - G : Á - G | Á-G | Á-G | Á

Poe,

Ónce úpon à mídnight dréary : ás I póndered weak ànd wéary.
 Á - G | Á-G | Á - G | Á-G : Á-A | Á-G | Á - A | Á - G

Scott:

Thè stág àt éve hàd drúnk his fill : whére dánced thè móón
 on Mónan's rill.
 G - Á | G-Á | G - Á | G - Á : A - Á | G - Á |
 G - Á | G - Á.

Burns:

Scóts, whá hae wi' Wállace bléed :: Scóts, whám Brúce hás
 áftèn léd.
 Á - A | Á - G | Á-G | Á :: Á - A | Á - G |
 Á - G | Á.

The double accent has faded into the single accent, the continuous ictus into the alternating.

§ 58. RÉSUMÉ.

The result of our whole inquiry, which began in 1907 with my paper before the American Philological Association on *Rhythmic Alternation and Coincidence of Accent and Ictus in Latin Metric Art*, published in my *Prolegomena to the History of Italico-Romanic Rhythm*, University of Virginia, 1908, has brought us face to face with the fact that we have hitherto been utterly ignorant of the remarkable accent and rhythm of the two great languages of Western Europe in antiquity, the Italic, involving the Latin and Romanic, and the Keltic, involving Early Irish and Welsh.

It is but simple truth to say, that the doctrine of the tripudium has brushed away a veritable chaos of philological fraud, to begin with, and error and self-stultification, to end with, and utterly revolutionized our knowledge in these fundamental philological fields of accent and rhythm, by demonstrating beyond all possibility of intelligent and competent doubt, that our current theory of Latin accent and rhythm, as taught in beginners' books and grammars and prudently upheld by their manufacturers, who gravitate with deadly instinct into "editorial" and "executive" functions in philology, is a sheer and twofold fabrication invented by the Greeks in order to glorify their own *Kultur* at the expense of the truth and beauty of Latin accent and rhythm.

The Greeks after having been completely conquered and subjugated by the Romans set to work to subject their conquerors to their *Kultur*, and this they accomplished by fair means and foul. We have now learned for the first time that they went so far as to attempt to falsify the very nature and genius of the Latin language itself, and that it was no fault of their blind Roman admirers that they did not succeed in the attempt. What the Greeks attempted to accomplish was no less absurdity than to impose from without upon Latin speech

Greek principles of musical accentuation and upon Latin verse Greek principles of quantitative rhythm. Such monstrous violations of nature were of course impossible of accomplishment, but for all that the Greeks succeeded in teaching their sophisticated pupils to abhor their own accent and rhythm as barbarous and absurd, and to coöperate zealously with themselves in trying to graft artificially upon Latin a musical accent in place of its powerful pyrrhic stress, and a quantitative instead of its doubly accentual rhythm. Such, indeed, was the sustained and consistent dream of the classical clique in Rome from first to last.

The signal is given at the very start when Livius Andronicus began to dress the Latin rhythm of the double accent in a false-face of longs and shorts. Then the screed of the half-breed Ennius against the native verse of Italy greets our ears:

Scripsere alii rem

Versibus quos olim Fauni vatesque canebat,
Cum neque Musarum scopulos quisquam superarat
Doce nec dicti studiosus quisquam erat ante hunc.

Next the Auctor ad Herennium voices the hellenizing propagandism of contempt towards the native principle of the double rhythm or *dinumeratio* : IV. 20. 27 Compar appellatur quod habet in se membra orationis de quibus ante diximus quae constant ex pari fere numero syllabarum. *Hoc non dinumeratione nostra fiet, nam id quidem puerile est*, sed tantum adferet usus et exercitatio facultatis ut animi quodam sensu par membrum superiori referre possimus. Soon we find Cicero championing the Greek musical accent for Latin and urging everybody to labor industriously to cultivate the habit: Orator 18. 58 Illud etiam notandum mihi videtur ad studium persequendae suavitatis in vocibus: ipsa enim natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam. Quo magis naturam ducem ad aurium voluptatem sequatur industria. Ac vocis bonitas quidem optanda est; non est enim in nobis, sed tractatio atque usus in nobis.

But, as Horace realized,

Naturam furca expellas, tamen usque recurret,

and he can only bewail as still unfulfilled in his day the devoutly wished-for consummation: Epistles II. 1. 156,

Graecia capta ferum victorem cepit et artis
Intulit agresti Latio : sic horridus ille
Defluxit numerus Saturnius et grave virus
Munditiae pepulere; *sed in longum tamen aevum*
Manserunt hodieque manent vestigia ruris.

It is of course the native pyrrhic stress of Latin that is here characterized as *grave virus*, and its double throb in the verse-measure that is *horridus ille numerus*. Both are still as boorish as they have always been, in spite of the refinements of Greek *metrum* and *accentus*, which of course had no power to change the native rhythm and stress of Latin, and so remained to the end of time nothing but a fictitious theory and hollow camouflage of the despised realities of the pyrrhic *tempus* and its double rhythm or *dinumeratio*. The wretched sham of it all is practically admitted by Quintilian in the next generation, *Instit. Orator.* XII. 10. 33: *Sed accentus quoque, cum rigore quodam, tum similitudine ipsa, minus suaves habemus, quia ultima syllaba nec acuta umquam excitatur nec flexa circumducitur, sed in gravem vel duas graves cadit semper.* Itaque tanto est sermo Graecus Latino iucundior, ut nostri poetae, quotiens dulce carmen esse voluerunt, illorum id nominibus exornent.

From Quintilian's words, taken together with Cicero's special warning against the initial accent, it is easy to infer that the musical accent was located at the beginning or end of the medial pyrrhic base, which would leave the word to end as before: *in gravem vel duas graves cadit semper*. Moreover, it is clear from Quintilian's statement that the musical theory has in no way abated the pyrrhic nuisance: *sed accentus quoque cum rigore quodam tum similitudine ipsa minus suaves habemus*. The old pyrrhic stresses ring out as before in every

Latin word, and only a theoretical *accentus* or musical accent attaches to the second pyrrhic base, now on the first short, now on the second.

We can have no doubt, therefore, as to the true inwardness of Priscian's strictures and professions, *Instit. Gram.*, Praefatio 1: *Cum omnis eloquentiae doctrinam et omne studiorum genus sapientiae luce praefulgens a Graecorum fontibus derivatum Latinos proprio sermone invenio celebrasse et in omnibus illorum vestigia liberalibus consecutos artibus video, nec solum ea quae emendate ab illis sunt prolata, sed etiam quosdam errores eorum amore doctorum deceptos imitari, in quibus maxime vetustissima grammatica ars arguitur peccasse*, cuius auctores, quanto sunt iuniores tanto perspicaciores, et ingenii floruisse et diligentia valuisse omnium iudicio confirmantur eruditissimorum—*quid enim Herodiani artibus certius, quid Apollonii scrupulosis quaestionibus enucleatius possit inveniri?*—*cum igitur eos omnia fere vitia, quaecumque antiquorum Graecorum commentariis sunt relictæ artis grammaticæ, expurgasse comperio certisque rationis legibus emendasse, nostrorum autem neminem post illos imitatorem eorum exstisset, quippe in negligentiam cadentibus studiis literarum propter inopiam scriptorum, quamvis audacter, sed non impudenter, ut puto, conatus sum pro viribus rem arduam quidem, sed officio professionis non indebitam, supra nominatorum praecepta virorum, quae congrua sunt visa, in Latinum transferre sermonem, collectis etiam omnibus fere, quaecumque necessaria nostrorum quoque inveniuntur artium commentariis grammaticorum, quod gratum fore credidi temperamentum, si ex utriusque linguae moderatoribus elegantiora in unum coeant corpus meo labore faciente, quia *nec vituperandum me esse credo, si eos imitor, qui principatum inter scriptores Graecos artis grammaticæ possident, cum veteres nostri in erroribus etiam, ut dictum est, Graecos aequiperantes maximam tamen laudem sunt consecuti.**

Neither is there any longer doubt as to the mysterious reference of the unknown author in the *Liber de Accentibus*, Keil, *Gram. Lat.* III. 519. 22 Sed nos locuturi de partibus *ad ac-*

centum, qui in dictionibus necessarius est, transeamus. cuius mysterium praebente deo vitam latius tractemus.

The mystery of the accent is that Latin never had any, but what may be considered incident to its powerful stress. The word accent came into being in antiquity solely as the designation of a musical tone entirely independent of the rhythmic or stress tone: it meant precisely what Greek *προσῳδία* meant, which had no relation to the rhythm-making or stress tones of Greek speech. These latter were incident in Greek to the heavy or long syllables:

Μῆννιν ἀειδε, θεά, Πηληγάδεω Ἀχιλῆος.

It was thus only accidental if the accentual or musical tone in Greek coincided with the long stress or rhythmical tone. The Latin language, on the other hand, had no such musical tone independent of its rhythmical or stress tone, and therefore *accentus* came inevitably through Latin usage to mean stress tone as well as musical tone.

We have at last unmasked the two scientific mountebanks in antiquity who launched the bogus doctrines of a musical accent and a quantitative rhythm in Latin. They are Tyrannio Amisenus of Cicero's circle, who concocted the fraudulent accentual scheme (*The Literary Saturnian* II. 39; *Indoeuropean Rhythm* 52), and Caesius Bassus of Nero's court, who falsified the Latin Saturnian as derived from Greek and quantitative (*The Literary Saturnian* II. 19). These two hellenizing fictions have been accepted by German philology as truths, and with this modern backing of the leading philological and scientific authority have come to dominate the rest of the world. And yet this is but another and modern signal illustration of the peril to all truth in an authoritative *Kultur*. Everything in the history of philology has steadily pointed to the fraud and artificiality of the tradition. All modern inheritances from the Latin, not alone in the Romanic idioms, but in every other language of today, have continually repudiated the theory of a Greek musical accent and quantitative rhythm in Latin. Moreover, for two thousand years Latin poetry has literally stared

us in the face with inexplicable mysteries incident to that theory and entirely absent from Greek verse. Thousands of syllables never occur with the ictus in Latin poetry, where in Greek or any conceivable quantitative poetry the rhythmical ictus falls regularly and naturally: for instance, no such word as *facile*, and there are hosts of them, ever takes the ictus on its second syllable, which would be perfectly regular in Greek; or again, no word like *praeterita* on its third syllable, which is equally proper and rhythmical in Greek; or again, no word like *märē* on its last syllable, also quite legitimate in quantitative rhythm. How should it be possible, then, for Latin rhythm to be quantitative, while repudiating the inevitable and necessary corollaries of such an hypothesis?

If the ictus of Latin verse cannot possibly be a quantitative ictus, it becomes practically a foregone conclusion that it is an accentual ictus propagated by an energetic expiratory stress. And that energetic accent cannot be the accent provided for in the “trisyllabic law”, since that accent, if energetic and not musical, violates consistently the ictus of the verse and makes the assumed rhythm an absurdity and a farce:

Ítaliám fátó prófugús Lavínaque vénit.

Moreover, the whole history of Latin and Keltic linguistic evolution shows everywhere only phenomena of stress and nowhere any abatement of them under a possible musical interregnum. Those phenomena are phenomena of syllabic fusion, weakening, and reduction in the wake and rush of the energetic accent. Their location in the vocable is invariably twofold, in the wake of the initial and of the medial accent. On the other hand, the two accentual bases are always the enduring elements in the word, often surviving down the ages when every medial and final weak element has disappeared. The pyrrhic base is always potentially bisyllabic, because in rapid speech the stress necessarily invades the second syllable, which may be maintained or obliterated along the path of easiest utterance: for example, Latin *ímpératórē* becomes French *émpéréur*, the *er* of the first pyrrhic base being maintained, the *e* of the second

obliterated along with the interstress element *at*; Keltic cúmáchtach has dat. pl. *cúmáchtgaib*, and comparative cúmáchtchù, obliterating the third syllable (the second of the pyrrhic base *-achtach-*); Keltic **écossámali* becomes *écsámlì*, the pyrrhic stress crushing out its second syllable in each base. Cf. *Indo-european Rhythm* 21, 105ff., and Appendix A to this Bulletin.

The reduplicating stress stares us in the face, and the whole millennial *mysterium accentus* is cleared up: the "trisyllabic law" is a hellenizing fraud camouflaging an earlier pretense of *metrum* or quantitative rhythm; Latin rhythm is, like Latin accent, double, a rhythm of arsis as well as thesis, and hence conflict of accent and ictus is necessary and natural, and constitutes its highest artistic resource:

Ítáliám fátó prófugús Lávínàquè vénít.

The ictus on the weak syllables is the natural rhythmical ictus propagated by the double accent, and its exclusion from the second short of the pyrrhic base is a necessary corollary of the pyrrhic intensity of the accent. And finally, the *staccato* rhythm of Romanic speech is the same rhythm of the continuous ictus propagated by the still extant though unrecognized double accent:

Míséréré dì mé grídái à lui.

The true inwardness of Horace's words (*Epist.* II. 1. 156)

Graecia capta ferum victorem cepit et artis
Intulit agresti Latio : sic horridus ille
Defluxit numerus Saturnius et grave virus
Munditiae pepulere, sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris

is now clear as it never was before: the *artes* that conquered Greece overcame her conqueror withal and introduced into Latium were the *ars metri* and the *ars accentus*, both of them hitherto unknown. The *horridus ille defluxit numerus Saturnius* does not mean that the horrid rhythm has passed away, but only subsided, its deadly venom driven more into the back-

ground by the *munditiae artium Graecarum, metrum* and *accentus*, which however have failed up to date to quell either the *horridus numerus* or the *grave virus* of the accent.

But all the glaring evidence has been of no avail to discredit the artificial tradition. Greek authority is its proud source, the little clique at Rome controlling all media of publication want the hellenizing fictions to prevail, whether they can do away with the native accent and rhythm or not, their successors and descendants, compilers for the trade, editors, executive committees with their transactions never rising above the standards of the market, unite in upholding and disseminating the self-stultifying doctrines of meter and accent, instead of rhythm and stress, until philology in these important and fundamental fields at length withers from inner dry-rot and is completely given over to wild guessing, amateurism, and charlatanry.

Meanwhile there occurs an analogous instance in modern philology to the Greek error in ancient. This is the German theory of Keltic accent and rhythm, in accordance with which Old-Irish and Early Welsh verse, instead of being, what they manifestly are, the same doubly beautiful rhythm of the double accent, become a stupid syllable-counting monstrosity, slavishly copying the number of syllables in a late-Latin verse-form, and all in utter disregard of the beat of an admittedly powerful stress accent. The Greek propaganda of a musical accent and quantitative rhythm in Latin was consciously artificial and fraudulent, but it was theoretically consistent, because it combined a quantitative rhythm with a musical accent. The German theory of Keltic accent and rhythm, on the other hand, while sincere, is scientifically absurd, because it combines a syllable-counting rhythm with a powerful stress accent in lawless conflict with it. This syllable-counting theory of Old-Irish and Early Welsh verse stands out as the absurdest caricature of truth and nature ever countenanced in philology, and to the unprejudiced observer this doctrine of unrhythm seems in practice an insult to the Keltic genius. Anyone who is curious to inspect its flimsy foundation may do so in the *Revue*

Celtique VI. 337. The astounding thing about it all is that at the very foundation of Keltic philology Zeuss expressly provided against any such theory by pointing out its falsity: *Grammatica Celtica*² 937 *Hemistichia singula certum syllabarum numerum continent, ut septenarum vel octonarum, vel pauciorum vel plurium, nec tamen necesse est idem numerus syllabarum sit in utroque hemistichio nec in singulis versibus eiusdem carminis. Numerum tam syllabarum, quae hemistichiis, quam versuum, qui strophis continentur, ex arbitrio constituit poeta.*¹* But it is not the habit either of Indogermanists or Hellenizers to concern themselves seriously about the character of their evidence; anything will do if the *Zunft* can make it go: cf. *Museum* XX. 415, XXIII. 98, *Revue des Etudes Anciennes* XV. 346, XX. 267, *Classical Weekly* XX. 160, as samples of philological trifling.

And not only did Zeuss thus repudiate categorically any syllable-counting theory, he went farther and showed that it broke down in the most familiar and typical verse of Keltic poetry, the very type which the *Zunft* rely on to uphold it, that is the long verse or double catalectic tetrameter, which was the culminating achievement of Keltic versification. Of this verse-form Zeuss speaks in the first edition as involving an hemistich more habitually used in Keltic than any other (*frequentius usitatum*, p. 914, last line). In the second edition Ebel makes the statement still stronger by characterizing this hemistich as *frequentissimum* (p. 937, near bottom). Now Zeuss calls special attention to the failure of even this model verse to conform to any syllable-counting principle, because we "sometimes find in place of a single syllable the substitution of two syllables, for example, an article or particle of two syllables or even

*I quote from the second edition in order to show that even Ebel has been careful to conserve and make more explicit the doctrine of Zeuss—which otherwise he has too often omitted or mutilated. It is because of these failures of Ebel that I am always careful to follow Zeuss himself in the first edition of the *Grammatica Celtica*, and not to rely upon Ebel for a correct report in the second.

*nouns with short radical vowel, such as the words *dona*, *acus*, *firu* in the following passages of the *Benedictio Hiberniae*:*

*abréo óir dona déseb.
acus bith bennách firu múman”*

cf. the first edit. 915, and note the serious mutilations and omissions in the second edit. 938. But when our *Indogermanistenzunft* talk of their syllable-counting versification in Keltic, they have an ostrichlike habit of hiding their eyes from these fatal negative instances: *Indoeuropean Rhythm* 119f.

In truth, as I pointed out in the connection just referred to (*Indoeuropean Rhythm* 119f.), Zeuss came very near recognizing the pyrrhic stress and its double rhythm in Keltic, the only thing separating him from that conclusion being his failure to posit the universality of the initial accent in Old-Irish as in Latin. Let us follow him in detail on the question of Keltic rhythm (First Edit. 914f.). He uses for illustration the very ancient *Benedictio Hiberniae* of St. Patrick, which shows the bisyllabic stress (through such words as *dona*, *acus*, *firu*, representing a single count in the stress rhythm), and the markedly later *Hymnus in S. Patricium*, commonly called *Fiacc's Hymn*, in which the stress has become brachysyllabic and therefore monosyllabic (as shown through such words as *mara*, *ocus*, no longer representing a single count as in the *Benedictio Hiberniae*, but now two distinct stress elements, one in thesis and one in arsis). Beginning with the later poem and guided by the throb of the accent as he located it, he conjectured the rhythm of the first hemistich to be trochaic or falling, and that of the second to be iambic or rising:

ˊ ˊ ˊ ˊ ˊ ˊ
Genair Patraicc in Nemthúr :: iss ed adfet hi scelaib

Thus Zeuss correctly divined the thesis rhythm in the first hemistich, and the arsis rhythm in the second. Since the two short verses are identical, all that was left for him to do was to synthesize these results for the whole line and he would have

been confronted with the double accent (*inNémthur, hiscéláib*) and its double rhythm:

Genair Patraicc ín Némthúr :: iss ed ádfet hí scélaib

Then when he reverted to the older *Benedictio Hiberniae* he would have found his dissyllables *dona, acus, firu* representing the powerful thesis accent or bisyllabic stress and not as he supposed an arsis element *minoris accentus*:

Á Brígít anoéb challech :: á bréó oir dóna déseb.

Bennach lagniu ín céchtan :: acus bith bennach firu múman.

Thus the pyrrhic superstress would have stared him in the face: *The Indo-European Superstress and the Evolution of Verse*, Univ. of Va., 1917, pp. 25-97. When the stress in Keltic became brachysyllabic, the old tripudic tetrameter became of necessity uniform in the number of its syllables. The Zunft have mistaken this irrelevant effect as the cause and law of Keltic versification, closing their eyes to what had gone before. Their plight is as hopeless as that of our hellenizing fraternity, with their "quantitative verse" and their "trisyllabic accent" to make it absurd: what they offer us for Keltic is literally a theory of no rhythm at all and any accent you choose (provided you belong to the Zunft). It is not strange, therefore, that our Indogermanistenzunft make common cause with the Hellenistenzunft in frenzied support of each other and effort to discredit their common foe, the doctrine of the Sacred Tripudium.*

*I have often called attention to the shameful incompetence and degeneracy of modern philological journalism and transactionalism, but I have never thought it worth while to do more than direct general attention to the evil and danger of it. Perhaps it deserves a footnote of illustration for the unspeakable humor of it. I quote from the *Museum, Maandblad voor Philologie* (which is no worse than any other "Journal of Philology", "Transactions", or other organ of the Zunft):

Vol. XX. 415:

Thans kom ik tot het tweede boekje, waarin de Heer FitzHugh betoogt, dat voor het oudste Iersch (en zelfs Keltisch) hetzelfde

The X-ray of the Sacred Tripudium has permanently illuminated the wide spheres of IndoEuropean, Italic, Keltic, and Romanic accent and rhythm, and added two new categories to the body of philological truth, the category of the IndoEuropean superstress of pyrrhic intensity and therefore of bisyllabic reach, and the category of tripudic rhythm with its double thesis and therefore double ictus in the measure. Such are the constructive bearings of the new doctrine. Its destructive bearings are sweeping and far-reaching, and fully account alike for the silent dismay or the blatant misrepresentation of all the agencies of obscurantism and reaction. Hellenizing philology stands once more arraigned and convicted of fraud and collusion, and the Italic-Keltic philological league of nations has finally and definitively replaced the discredited old Italic-Hellenic fiction. Greek gods and Greek traditions were long since cast out: now Greek accent and Greek rhythm are branded as delusions and false pretences. The shorts and

rhythmische "tripudische" beginsel geldt als voor het Latijn. Ik heb mij bij de lezing afgevraagd: kent de schrijver zelf Iersch, en is hij op de hoogte van de bestaande vakliteratuur? Hij citeert alleen Zeuss' *Grammatica Celtica*, het werk waarop weliswaar alle Keltische filologie gegrondbest is, maar toch geenszins meer modern. Eénmaal noemt hij ook Zimmer, om met één enkelen zin de algemeen geldige opvatting op zijde te schuiven, dat de Keltische versificatie noch op quantiteit noch op klemtoon berust, maar op syllaben tellen—gelijk heden de Fransche nog. Zoo gemakkelijk mag men echter daarover niet heenstappen. Sedert Thurneysen in het tweede deel der "Irische Texte" zijne "mittelirische Verslehren" heeft uitgegeven, weten wij toch zeker, dat voor het gevoel der Ieren zelve het bepaalde aantal syllaben (meestal zeven) het vers maakte; de onderzoeken van Glyn Davies over den Cywydd Deuair Hirion leeren ons hetzelfde voor het Welsch; en eindelijk vindt men in Kuno Meyer's *Primer of Irish Metrics* onze gansche tegenwoordige kennis kort samengevat. Deze drie moderne geschriften mag niemand verwaarlozen, die zich met keltische rhythmieke bezighoudt. De vragg, of de Heer FitzHugh wel Iersch verstaat, dringt zich vooral op, wanneer we hem b. v. in den beginregel van Fiacc's *Hymnus* aan den eersten lettergreep der woorden *ised atfet* een acutus zien toewijzen. Dat kan niet. Die vraag echter latende voor hetgeen zij is, wil ik thans de theorie van den schrijver nader toelichten.

Vol. XXIII 98:

Voor geleerden die hun leven lang op één aanbeeld blijven hameren, voel ik altijd een soort vrees: en wel meer uit achterdocht

longs of the Roman classical clique now appear in all their unreality and artificiality as alien and borrowed dress in sheer sophisticated mimicry of Greek usage, which had no other means of rhythmic expression except its crude original syllable-counting. These shorts and longs are the Chinese shoes of the Roman classic Muse, and all that the simile implies. The classical tradition of accent and pronunciation was never more than a paper fiction invented *docendi et discendi causa* to camouflage the bogus pretense of quantitative rhythm in Latin verse, which in reality had nothing in common with Greek rhythm and Greek verse, except in so far as the latter was a faded and lifeless reminiscence of its original Indo-European source.

All this chaos of error and confusion, begun by the Greek "conquerors" two thousand years ago, smugly cherished by cliquism and "authority" down the ages, and fastened upon an unsuspecting world by the like agencies in modern times, has been swept away forever, and the sunlight of truth has planted sweetness as well as light in the dark places. And what a new

dan in ontzag. De heer Fitzhugh nu, heeft in zes vroegere publicaties het duistere ritme van het Carmen Arvale behandeld, en met het licht daar opgedaan: eerst de bekende Latijnsche accentmoeilijkheden, daarna de accentuatie der oudere italische inscripties, verder het oer-italo-keltische ritme, en nu eindelijk het oerindogermanische ritme willen onthullen. Hij vindt het tripodium nu langzamerhand overal terug. In het begin alleen op de Praenestijnsche fibula en de Duenos-inscriptie, maar later ook op de Igubijnsche tafelen, toen spoedig daarna in de Oud-Iersche Ogham-inscripties; maar nu niet slechts in de Merseburger Sprüche, maar tot zelfs in de Esthische tooverliederen toe. "Indeed the conclusion seems near at hand that Indo-European comparative philology must reconstruct its fabric upon the original basis of the tripodic principle of accent and rhythm." En zoover zijn we reeds op blz. 10. Wij besluiten dus van nu af: den schrijver op den toom te rijden, en ons nergens door hem onbedacht te laten meevoeren. Welnu, dan blijkt bij verdere lezing, dat er toch hier en daar heel aardige ideetjes instaan, die door de leerlingen van Leo, tegen wien de schrijver een verwoede polemiek voert, gerust eens overwogen mogen worden. Maar eer dat de Indogermanisten Fitzhugh au sérieux gaan nemen, zal hij in zijn methode toch nog heel wat te wijzigen hebben.

These are thoroughly typical samples of the philology of the Zunft, the animus of which no competent scholar is likely to miss. It can only discredit itself and injure the ignorant.

world of rhythmic melody is opened up to us in the poetry of Western Europe, ancient Latin and Keltic and modern Romanic, fulfilling with richer and wider meaning the inspired prophecy of Gaston Paris in 1866: Pour moi, je pense au contraire que la versification rythmique est d'origine toute populaire, qu'elle n'a d'autre source qu'elle même, qu'elle a existé de tout temps chez les Romains, qu'elle ne doit rien à la métrique, et qu'elle est avec elle précisément dans le même rapport que la langue populaire, le *sermo plebeius*, avec la langue littéraire de Rome. Toutes deux ont eu la même destinée: la langue lettrée et la versification métrique, mortes réellement avec l'empire, ont conservé chez les savants une vie artificielle qui dure encore; la langue populaire et la versification rythmique ont continué à vivre, et se sont développées et ramifiées dans les langues et dans les poésies des nations romanes. La versification populaire notamment, méprisée et obscure au temps de la grandeur romaine, conservée à peine en quelques fragments par des écrivains amateurs d'anecdotes qui ont sacrifié la dignité à la curiosité, acquit avec le christianisme un domaine immense et une inspiration nouvelle, et produisit bientôt avec une richesse inouie de quoi porter pendant dix siècles toute la poésie de plusieurs grands peuples: c'est véritablement le grain de sénevé de la parabole, vile semence, dédaigneusement jetée en terre, qui devient un arbre aux mille branches, verdoyant et touffu, sur lequel chantent les oiseaux du ciel! And what further concern have we for all the pretended longs and shorts of our falsified tradition in school books and grammars and Transactions of Executive Committees and Journals of Philology? Henceforth, instead of caricaturing as heretofore, we shall understand and enjoy, the rich double rhythm of all Latin, Keltic, and Romanic verse. We shall rejoice in the organ roll of the stately hexameter with its rhythm of the accentual arsis answering in majestic rivalry the rhythm of the accentual thesis:

Músæ quæ péribus mágnūm púlsatís Olympūm.
 Á-G | Á - Á | G : Á | G - Á | Á-G|Á-Á | G.

Áenéadum génetrix hóminum dívomquè vóluptas.
 Á - Á | G - Á | G : Á | G - Á | Á - G | Á - Á | G.

Ármà virumquè cánó Tróiae qui primus ab óris.
 Á - G | Á - Á | G - Á | Á : Á | G - Á | Á - G | Á - Á | G.

We shall perceive and understand as never before the glorious melody of Catullus', Horace's, and in particular St. Ultan's Sapphics:

Íllè mí pár éssè déo vídetùr.
 Á - G | Á - Á | Á - G : Á - Á | Á - Á | G.

Íntègér vitæ scélerisquè púrùs.
 Á - G | G - Á | G : Á | Á - G | Á - G.

Brígit bé bíthmáith bréo órdè óiblèch.
 Á - G | Á - Á | G : Á | Á - G | Á - G.

And we shall not stop to inquire which wears the quantitative falseface and which doesn't: so much nobler and more beautiful is the pulsating music of the double accent, than anything in the alien dress of artificially assumed quantities, that for two thousand years has concealed from us the beautiful reality beneath! And besides all this, our IndoEuropean cousins, the Irish and the Welsh, the French, Italians, and Spanish, will understand as never before the origin and nature of their identical rhythm.

Verily, when we consider the significance of the new light reflected by the revelation of the pyrrhic stress in antiquity, it makes one feel that in justice to the old Romans we should

all go back to school again long enough to learn what we missed in the majestic and beautiful rhythm of Lucretius and Catullus, Horace and Vergil, and with new grammars and beginners' books set right the hideous wrongs of two millenniums of false teaching at the hands of plagiarizing grammarians, self-advertising editors and journalists, and self-perpetuating philological cliques. In any case, we shall congratulate the generations to come upon their final deliverance from the hands of these authoritative enemies of philological truth and progress.

APPENDIX A: ON TRIPUDIC STRESS INFLUENCES AND ROMANIC IMPLICATIONS.

Our Indogermanistenzunft with Thurneysen at their head are responsible for the great mass of accentual and rhythmic error that afflicts our science, and the Hellenistenzunft with Tyrannio at their head for the folly of the "Trisyllabic Accent" and "Quantitative Rhythm" in Latin. But both camps are solidly united for better or for worse, and for good reason, in support of each other's errors, guesses, or fictions, as the case may be.

The Indogermanists have facilely accepted the sham tradition of the Trisyllabic Accent and Quantitative Rhythm for Latin, and the Hellenizing Zunft in return have cheerfully swallowed the "Free Shifting Accent of Original Indo-European", the "Prehistoric Initial Accent in Latin", and the "No-Rhythm-Any-Accent" theory for Keltic—in a word, everything, unproved or unprovable, from "Verner's Law" down to "Thurneysen's Saturnians and Syllable-Counting".

Moreover, a profounder natural affinity of philological partisanship and propagandism binds the two brotherhoods. The Indogermanists have known of nothing at first hand except the musical accent and syllable-counting and quantitative rhythm of Sanskrit and Greek, upon whose foundations their multitudinous hypothetical constructions are largely based. Furthermore, with their "Prehistoric Initial Accent" theory they have helped to bolster up the Hellenizing fiction of "Trisyllabic Accent" in Latin by representing the latter as a possible rhythmical propagation of the former: Lindsay, *The Lat. Lang.* 158 ff.

None of these easy-going theories, which are so congenial to the Vergleichende Wissenschaft, has been seriously proved and verified. They have often been lightly and flippantly launched—one scarcely knows when and by whom—and simply accepted by the Zunft and then dogmatically posited as "Laws." But in

very truth when we seek for any scientific unity underlying this medley of hypotheses, we get the impression of a philological

Monstrum horrendum informe ingens cui lumen ademptum.

The Indogermanists by mere historical chance have based their constructions on the only two or three languages in the Indo-European family that show in antiquity a musical accent and its necessary accompaniment, a syllabic or quantitative and not an accentual rhythm, whereas all the subsequent indications, from Italic, Keltic, Germanic, Baltic-Slavonic, Armenian, and even Greek itself since the close of the classical era, point to a stress accent and rhythm as native and original to the Indo-European mother-speech: Brugmann, *Grundriss*² I. 59. The "Free Shifting Accent," which they posit for original Indo-European in order to account for the musical phenomena of Sanskrit and Greek, is vague and undefined: Lindsay, *Lat. Lang.* 157. They are not sure whether it is a stress accent or a musical accent. They have no explanation of its origin, or of the manner in which it evolved into the accentual systems of its dialects. In a word, having lightly posited their "Law of the Free Shifting Accent" in original Indo-European speech, they can make no use of it except to bewilder the unwary and contradict themselves. For according to their own admission and subsequent doctrine the whole evidence of those dialects indicates two fixed bases of stress accent in the vocable, the initial and the medial, which is all at hopeless variance with their "Law of the Free Shifting Accent" in the parent speech.

Corssen's guess at a "Prehistoric Initial Accent" is a philological *generatio aequivoca* in Latin. The Indogermanists have no explanation of how it came to pass, and no evidence of its existence excludes the contemporary presence of a medial accent as well, which their theory has entirely missed.

Over night the Italic dialects are made to leap from the "Prehistoric Initial Accent" to the "Law of the Three Syllables", another *generatio aequivoca*, and poor Lindsay is left to hold the bag: *Lat. Lang.* 158 ff. Corssen had arrived at his "Prehistoric Initial Accent" by the rhythmical projection backwards

of the "Trisyllabic Accent". Encouraged by the success of this easy-going procedure, Lindsay reverses the process and arrives at his "Trisyllabic Accent" by the rhythmical projection forwards of the "Prehistoric Initial Accent". And so the Indogermanistenzunft have made common cause with the Hellenistenzunft and set up their common fetish in "The Law of the Three Syllables" for all Latin and Italic speech since the beginning of its historical tradition. And so blind is this idolatry that it tolerates serenely any conceivable inner contradiction and absurdity, and doles it all out to the young in grammar and textbook. It makes no difference to our joint Zunft that their doctrine of accent converts all Latin poetry into a farce, because the rhythm of every verse of it is absurdly stultified and destroyed by the rhythm of the assumed accent: Gildersleeve-Lodge, *Lat. Gram.*³ 455-490 (on *Versification*), for example, Vergil's

Ítaliám fáto prófugús Lavínaque vénit.,

where four times in six the rhythm of the verse is destroyed by the rhythm of the "Trisyllabic Accent"! Nor does it even stagger their faithful souls that their "Law" is irreconcilable with some of their other "Laws": thus they are compelled to violate their "Law of the Three Syllables" in all cases of words having a tribrach before the last syllable, such as *fácilius*, *múlierem*, *Púteoli*, *miseriae*, *Córioli*, *ínitium*, *cómítibus*, *séquimini*, *trípudia*, *récoluit*, *miseriter*, *érifugae*, *látibula*, *óbierim*, *cúbiculum*, etc., not to speak of others of which they are utterly ignorant, such as *práetérieris*, *púeritia*, *hédérigerae*, *própérípedem*, *sónipedibus*, *némórivagus*, etc.

To go to the bottom of the accentual and rhythmical maladies of Indogermanists and Hellenizing grammarians, at the very foundation of their hypothetical science they posit as axioms, upon which their whole superstructure rests, things that are demonstrably and flagrantly false. These false axioms are their unosyllabic accent, their unoaccentual vocable, and their unoictual or unorhythmical foot or measure: they are all obviously pure Hellenizing assumptions.

In the first place, then, our conjoint Zunft is afflicted with the obsession of the unsyllabic accent. They have no conception of a stress except as conterminous with the syllable, and therefore for them every pair of syllables involves axiomatically and necessarily two separate and independent stress expirations, and so accordingly two separate rhythmical counts. "Wir empfinden", says Brugmann (*Grundriss*² I. 45), "als eine Sylbe, was mit einem selbständigen, einheitlichen Exspirationsstoss hervorgebracht wird". Here is an error at the very foundation of the conception of the stress accent, and it is clearly derived from the Greek and Sanskrit basis of the Indo-germanist *Anschauung*, where of course the musical tone is incidental to the single syllable, and to that alone. But we have learned from the phenomena of tripudic rhythm that the whole of Western Europe from the beginning of Indo-european tradition to the dawn of Romanic idiom knew only an accent of such expiratory and durational energy as to utter "mit einem selbständigen, einheitlichen Exspirationsstoss" any two syllables pronounced in the time of two shorts: this is the *grave virus* of that Hellenizing prig Horace.

In the second place, another ominous inheritance of error from this Hellenizing theory of accent is the unoaccentual obsession of the Zunft: *Indoeuropean Rhythm* 13. They have transferred the Alexandrine ban upon the double accent in Greek to the whole Indo-european and linguistic cosmos: cf. Schol. in Odyss. I. 1 "Εδει μὲν ἐν τῷ ἄνδρα δύο εἶναι ὀξεῖας ὡς τὸ ἄνδρα τε καὶ ὄικον", ἀλλ' ἐφυλάξατο ὁ Ἀρισταρχος διὰ τὸ μὴ ἐν τῇ εἰσβολῇ τῶν λέξεων κακοφωνίαν ποιῆσαι. Under this unoaccentual obsession, thus derived from Greek musical theory, they have erroneously taken it for granted that to look for acute accentual phenomena at more than one place in any vocable of any language was absurd. Here again all Italic and Keltic speech in antiquity reveals to us a stress accent that must of necessity constantly re-double itself initially, thus determining a bi-accentual norm for all words of requisite length and structure—in a word, a stress accent with two acute bases in the vocable, one initial and the other medial, antepenultimate before a short penult, otherwise

penultimate: this again is the *horridus ille numerus* of Horace's satire, the *ποὺς θεσηλέος* or 'thesis-crazy foot' of Hellenizing grammar (Diomedes, Keil I. 479. 21).

And this brings us, in the third place, to a third and final obsession of the Zunft: this is their monorhythmic or unoictual obsession, a corollary to their single accent notion, rendering them incapable of comprehending the *dinumeratio* or double rhythm, which is the rhythmical *alter ego* of the reduplicating stress or double accent: cf. *Schol. in Aristoph. Equites* 616, where we see that the Greeks were quite familiar with the conception of the *δίρρυθμον* or *δίμετρον*. This constitutional incapacity of the Zunft is everywhere manifested in their pretended "reviews" of tripudic doctrine, but nowhere more amusingly than in the Berlin Academy Abhandlungen, Phil.-Hist. Section, 1913, No. 6, p. 4, where K. Meyer summarily dismisses tripudic truth on the ground that "it involves conflict of accent and ictus in every verse", that is on the ground that it is tripudic truth! "Wenn Thomas Fitzhugh, 'Tripudic Accent and Rhythm and Italico-Keltic Speech Unity' (1909) und 'Indo-european Rhythm' (1912) in diesen entlehnten Metren den Saturnius wieder finden will, so ist er über Zeuss und Zimmer nicht hinausgekommen und seine Theorie zwingt ihn, in jedem Verse gegen die Wortbetonung zu skandieren"!*

But our Zunft will serenely proclaim on the Italic side what they repudiate as impossible on the Keltic: Gildersleeve-Lodge, *Lat. Gram.*³ 461 "Ictus sometimes conflicts with accent; the unity of the verse-foot breaks up the unity of the word-foot.

*For an elaborate exposé of the several hopeless obsessions of the Zunft, cf. in full *Museum* (Maandblad voor Philol. en Gesch.) XX. 414-7 and XXIII. 97-9, choice excerpts from which I have taken occasion to signalize in a previous footnote. One falls in with my purpose just here (which is to point out the accentual and rhythmical inhibitions of the Zunft), so screamingly funny and withal so characteristic of their scientific methods, that I must repeat it: XX. 415-6 "De vraag, of de Heer FitzHugh wel Iersch verstaat, dringt zich vooral op,wanneer we hem b. v. in den beginregel van Fiacc's Hymnus aan den eersten lettergreep der woorden *ised atfet* een acutus zien toewijzen. Dat kan niet"! One wonders whether the adage about stones and glass houses is foreign to the Dutch.

In ordinary Latin verse, at least according to modern pronunciation, the Ictus overrides the Accent; this conflict seems, however, to have been avoided in the second half of the Dactylic Hexameter, and the Ictus made to coincide with the accent. The extent to which this conflict was felt by the Romans themselves is a matter of uncertainty, but it seems likely that the dominant accent of a word was not so sharp as in modern pronunciation, and consequently the conflict would not be serious." And so they

*Compound for sins they are inclined to
By damning those they have no mind to!*

The psychological process of all this perversion and travesty of first principles, which is the final harvest we are reaping from our falsified tradition of accent and rhythm, is easy to diagnose. The shamming of quantitative rhythm in Latin gave rise to a false conception of ictus as something independent of the stress tone of human speech instead of the mere expression of the rhythm of that stress tone, whether structural and quantitative or dynamic and accentual. The idea of the Hellenistenzunft that ictus may "override accent" or "conflict with accent" is no less an absurdity than that ictus or the rhythm of speech may override or conflict with its own source. "Dat kan niet." Had they followed their noses instead of a preposterous tradition, they could not have missed the truth. They knew that the Latin accent was a stress accent, and therefore that Latin rhythm was accentual and not quantitative. It followed inevitably that nothing could save Vergil's line

Itáliam fátò prófugus Lavínaque vénit

from absurdity but the hypothesis of the initial and medial pyrrhic accent, which at once explains and reveals the double rhythm of the line, the accentual rhythm of the thesis and the accentual rhythm of the arsis, interwoven with each other throughout the verse:

Ítaliàm fátò prófugùs Lávinàquè vénit.

A-A|G-A|G : A | G - A|A-G|G - A|G

Instead of thus recognizing the accentual rhythm of arsis as well as thesis in Latin, the Zunft had recourse to that familiar absurdity, which they have studiously cultivated into a "problem," conflict of accent and ictus, a problem never heard of before their time.

In like fashion, in the Keltic field, Zeuss at the very beginning had pointed out to them both rhythms in Old-Irish in one and the same verse (*Gram. Celt.*¹ 915) :

Génair Pátraicc í Nemthùr :: iséd atfét i scélaib,

the accentual rhythm of thesis in the first tetrameter, and the accentual rhythm of arsis in the second. Nothing remained to be discovered—only to put together the two results, and recognize the double instead of their single accent, the double instead of their single rhythm. Instead, however, the Zunft found it easier to invent a new "problem," syllable-counting, which besides being contradicted by the facts renders Keltic versification a hideous absurdity, utterly and entirely alien to Indoeuropean wont, erects the ugly fetish of Unrhythm on the Muse's throne, and insults the genius of the Keltic race: cf. K. Meyer, *A Primer of Irish Metrics, Preface*, and J. Glyn Davies, *Welsh Metrics, Preface* (the latter dedicated to the former).

The establishment of the reduplicating initial accent for the whole Italic and Keltic world in antiquity down to the dawn of the modern era (c. 400 A. D.) and on into its Romanic offspring of today has cleared up the dark places in this wilderness, and left our two Zunfts like Othello with their occupation gone: no one should wonder, therefore, either at their studied silence, on the one hand, or at their gnashing of teeth, on the other; there is good reason for both.

We have called the two places in the early Indoeuropean vocable where our pyrrhic stress fell the pyrrhic bases, the base including the one or two syllables caught up (*corripere*) within the dynamic durational throb of the accentual tone. We have also made clear to ourselves that the pyrrhic base, and

especially the fresh initial one, is always potentially bisyllabic, because in accelerated utterance (*allegro tempo*) the pyrrhic stress will easily catch up within its energetic throb any two syllables, regardless of their normal length, provided only that they be uttered in two short times, that is in the time of two short syllables. For even when the pyrrhic accent falls on a long syllable, if that long syllable be not given its full normal time in utterance, the pyrrhic breath will not be exhausted, but will invade and catch up in its unexpended strength any subsequent syllable, and so shorten both, regardless of their actual normal quantity in *lento* time.

The initial pyrrhic stress has the whole word to operate on, whereas the medial stress can affect only the latter part of its vocable. Moreover the initial pyrrhic has a varied base to mould and hammer to its use: $\overline{\overline{\text{U}}}$, whereas the medial pyrrhic always chooses its exact base, either before a short penult or in the penult itself: $\overline{\text{U}}$. Obviously, therefore, the initial pyrrhic dominates the wider field of stress influences, and this wider field of stress activity is precisely the one ignored by the unoaccentual theory of the Zunft.

But the error of the Zunft concerning stress phenomena goes deeper still. Their unsyllabic and brachysyllabic stress excludes from recognition the most vital and immediate effects of stress action, namely the intratonic and dynamic effects as distinguished from the extra-tonic and static results of stress activity. Hence the Zunft knows only of "post-tonic" and "pre-tonic" phenomena, and ignores the very essence of stress activity in the intra-tonic effects themselves. These effects arise from the natural tendency of the impulsive expiration to pursue the path of least resistance and easiest utterance, and so to mould and attune its syllabic support accordingly. It is therefore in the second syllable of the pyrrhic base that we may observe the phenomena of qualitative and quantitative reduction and change, phenomena which under the brachysyllabic view of stress were erroneously regarded as "post-tonic" or "pre-tonic" instead of intra-tonic and dynamic: for example,

cécadì = A - G = *cécidi* = A - G

bálinèùm = A - G - G = *bálnèùm* = A - G - G

púeritià = A - A - G - G = *púéritià* = A - A - G - G

péparì = A - G = *péperi* = A - G

répeperi = A - G - G = *rèppéri* = A - G - G

where we note that every reduction is intra-tonic and energetic, and not post-tonic and static, as the Zunft would have us believe.

Moreover, the two pyrrhic bases themselves are constantly brought together in rapid utterance under one and the same acute expiration, and thus the second base becomes at once subjected to the dynamic action of the unexhausted stress: for example,

déscándò = A - A - G = *děscěndò* = A - G = *décéndò*

cécáedì = A - A - G = *cécidi* = A - G = *cécidi*

éxáestimò = A - A - G - G = *éxistimò* = A - G - G = *éxistimò*

cónfaciò = A - A - G = *cōnficiò* = A - G - G = *cónficiò*

prófáctò = A - A - G = *prófěctò* = A - G = *prófécto*

On all these and other phases of qualitative and structural corruption and reduction under the dynamic action of the pyrrhic stress, cf. *Indoeuropean Rhythm* 105 ff.

The tendency to initial integration of stress in *allegro tempo* is the converse of the tendency to initial reduplication of the accent in *lento tempo*, which we recognized as the characteristic trait of the superstress and the mainspring of stress evolution. The reduplicating initial accent continues to operate as a powerful analogy throughout the history of the double accent even after its weakening to brachysyllabic intensity, and thus extended its sway into the Romanic world where it has operated as the sole conservator of syllabic structure. It is always the two accentual bases that resist the wear and tear of

time when the weak interaccentual and final syllables have become inaudible or extinct:

tónitrù = A - G = *tónitrù* = A - A - G = French *tónnerre*

íntegrùm = A - G - G = *íntegrù* = A - A - G = Fr. *éntier*

Ital. *ínterò*

Span. *énterò*

cólubràm = A - G = *cólubrà* = A - A - G = Fr. *cóuléuvre*
Span. *cúlebrà*

ténebràs = A - G = *ténébràs* = A - A - G = Span. *tiniéblàs*.

múlièrèm = A-G-G = *múliérè* = A-A-G = Old-Fr. *móillièr*
Ital. (dial.) *moglièr*

páriètèm = A - G - G = *páriétè* = A - A - G = Ital. *párètè*
Span. *párèd*
Fr. *párói*

Púteòlì = A - G - G = *Púteólì* = A - A - G = Ital. *Púzzuólì*

rénegò = A - G = *rénégò* = A - A - G = Ital. *riniégò*
Fr. *rénie*

ímplicò = A - G - G = *ímplicò* = A - A - G = Ital. *ímpiegò*
Fr. *émploie*

filiolùm = A - A - G = *filiolù* = A - A - G = Ital. *figliuólò*
Fr. *filleul*

cáderè = A - G = *cáderè* = A - A - G = Ital. *cáderè*
Prov. *cázér*
Fr. *chédeir*
Span. *cáér*

Thus the Romanicists relying too securely on the fiction of the "Trisyllabic Law" have missed altogether the tripudic principle of initial stress duplication, which reigns both generally and in-

dividually (in Spanish and Portuguese) throughout the Romanic field: *biberè* = A - G = *bibérè* = A - A - G = Sp. *béuér*; *vivèrè* = A - G - G = *vivirè* = A - A - G = Sp. *béuér*; *cúrrerè* = A - G - G = *cúrrerè* = A - A - G = Sp. *córrér*; *crédérè* = A - G - G = *crédérè* = A - A - G = Sp. *créér*; *dicérè* = A - G - G = *dicirè* = A - A - G = Sp. *dézir*; *fácerè* = A - G = *fácérè* = A - A - G = Sp. *fázér*; *fúgerè* = A - G = *fúgirè* = A - A - G = Sp. *fóyr*; *fúerat* = A - G = *fuérat* = A - A - G Sp. *fúérà*; *légerè* = A - G = *légérè* = A - A - G = Sp. *léér*; *mittérè* = A - G - G = *mittérè* = A - A - G = Sp. *métér*; *párerè* = A - G = *párirè* = A - A - G = Sp. *párir*; *péterè* = A - G = *pétirè* = A - A - G = Sp. *pédir*; *pérdérè* = A - G - G = *pérdérè* = A - A - G = Sp. *pérdér*; *pónerè* = A - G - G = *pónerè* = A - A - G = Sp. *pónér*; *quáererè* = A - G - G = *querérè* = A - A - G = Sp. *querér*; *sáperè* = A - G = *sápérè* = A - A - G = Sp. *sábér*; *téndérè* = A - G - G = *téndérè* = A - A - G = Sp. *téndér*; *vivérè* = A - G - G = *vivirè* = A - A - G = Sp. *vivir*.

This primordial impulse to initial stress reduplication is curiously evidenced throughout the Romanic field in the fracture of the penultimate vowel, so that the single original acute stress comes to resolve itself into two separate impulses of the voice or their lengthened equivalent: for example,

ópùs = A - G = Ital. *úópò* = A - A - G

témpùs = A - G = Ital. *téémpò* = A - A - G (written *tempo*)

This remarkable tripudic or duplicational utterance of the acute penultimate vowel is widely characteristic of the Romanic development, and operates as a creative builder-up of syllabic structure, instead of correcting and reducing it:

filum = *filu* = Upper-Engadine *fikl*

Upper-Halbstein *feil*

Tiefenkasten *feil*

Bergün *fekl*

Cf. Meyer-Lübke, *Gram. der Roman. Spr.* I. 58 ff. Similarly:

bénè = Span. *bien*, Fr. *bién*.

ténébrà = Fr. *ténéblès*, Span. *tiniéblàs*.

nórvù = Ital. *núrvò*, Span. *núrvò*, O. Fr. *nuéf*.

fórìs = Roum. *fórárà*, Ital. *fúori*, Sp. *fúérà*, O. Fr. *fúérs*.

Outside the two original bisyllabic pyrrhic bases in the vocable we have the weakly uttered or ordinary grave syllables, which can never be invaded by the acute breath, but which suffer far more disastrously by reason of their tendency to become inaudible amid the effort and din of the acutely accented syllables. These inter-accentual (medial) and final grave syllables, therefore, are those that tend to fall into desuetude, leaving in the last analysis only the accentual bases, as themselves moulded or reduced by the dynamic breath, to represent the final vocable. The disappearance or reduction of these medial and final grave syllables is thus a totally different phenomenon from any such disappearance or reduction within the pyrrhic base or bases themselves: the latter are phenomena of stress energy and are intra-accentual, the former of stress default and extra-accentual: *Indoeuropean Rhythm* 107.

These intra-accentual dynamic stress corrections and reductions have been entirely overlooked, and therefore utterly misinterpreted by the Zunft: cf. Lindsay, *Lat. Lang.* 149 ff.

Thus, for example, to begin with fundamentals, it passes as axiomatic with the Zunft that Fr. *aimer* is explained by *amáre*, whereas there was never a time in the history of the word when such stressing was true:

1. *ámárè* = A - A - G = Ital. *ámárè*, Prov. *ámár*, Fr. *aimér*.

2. *óbaúdirè* = A - A - A - G = by initial stress integration in *allegro tempo*, *óbaündirè* = A - A - G, whence *óboedirè*, *óbedirè* = by initial stress reduplication in *lento tempo*, *óbédirè* = A - A - A - G = Prov. *óbézir*, Fr. *óbéir*.

3. *quiritárè* = A - A - A - G = by initial stress integration

along the line of easiest utterance, Ital. *grídárè*, Prov. *crídár*, *criár*, Fr. *criér*; cf. Meyer-Lübke, *Rom. Gram.* I. 295.

4. *únódecim* = A - A - G = by initial stress integration in rapid utterance, *únodècim* = A - G - G, whence by structural correption under the accent, *úndecim*.

5. *ábagò* = A - G = by qualitative correption under the accent, *ábigò* = A - G. The timbre of the second vowel is thus adapted to the intensive energy of the acute expiration. The identical cause occasions structural correption in a different syllabic environment: *válidè* = A - G = *váldè*; *cálidùs* = *cáldùs*; *víridis* = *vírdis*; *iúrágò* = *iúrigò* = *iúrgò*; *bónitátem*, *círitátem*, *vírtútem* = Span. *bontá*, *cittá*, *vírtú*.

6. *Philíppùs* = A - A - G = by initial stress integration, *Philíppùs* = A - G.

7. *Tárántùm* = A - A - G = by initial stress integration and resulting qualitative correption, *Táréntùm* = A - G = in *lento tempo* with stress reduplication, *Táréntùm* = A - A - G.

8. *Scélerátùs* = A - A - G = by stress intensification before the liquid, Ital. *scéllérátò* = A - G - A - G; so *péregrínùs* = Ital. *péllegrino*, *tólerárè* = Ital. *tólleráre*.

9. *tríánniùm* = A - A - G - G = in rapid utterance, *triénniùm* = A - G - G = in *lento tempo*, *tríénniùm* = A - A - G - G. Similarly, *cóncaídò* = A - A - G = *cóncidò* = A - G = *cóncidò* = A - A - G.

10. *ápóstòlùs* = A - A - G - G = in *allegro tempo*, *ápóstòlùs* = A - G - G = Old-Irish *ápstàl* = A - G.

11. *philosòphùs* = A - G - G = by structural correption under the acute accent, Old-Irish *félisùb* = A - G.

12. *árutáinà* = A - A - G = *árténà* (with structural correption under the initial acute).

13. *péristrómà* = *pérstrómà* (through *péristrómà*).

14. *frigidárià* = A - A - G - G = *frígdárià* = A - A - G - G.

15. *sénéctutièm* = A - A - A - G = in *allegro tempo*, *sénéctutièm* = A - A - G = in *lento tempo*, *sénéctutièm* = A - A - A - G (as at the start). So *vóluntátèm*, *pótéstátèm* = A - A - A - G = with initial stress integration in *allegro tempo*, *vóluntátèm*, *pótéstátèm* = A - A - G = in *lento tempo*, *vóluntátèm*, *pótéstátèm* = A - A - A - G.

16. *áridórèm* = A - G - A - G = in rapid speech, *áridórèm* = A - A - G = by structural correption, *árdórèm* = A - A - G.

It is this accelerative energy of the initial stress that explains the varied phenomena of Italic and Keltic word-change: *dóminica* = in the Romagna, *dméng*; *Mágólnia* = in the speech of Praeneste, *Mgólnia*; *cáléfácere* = *cáléfácere* = *cálfácere*; *ministérium* = *ministérium* = *minstérium* = *místérium*; *cícónia* = in Praenestine pronunciation, *cónia*; *cérebéllum* = Ital. *cérvéllo*; *vérécúndia* = in *allegro tempo*, *vérécúndia* = Ital. *vérégórgna*; *épiscopus* = Ital. *véscovo*; *ínimicus* = Ital. *némico*.

Thus the double accent and its continuous or *staccato* rhythm (*dinumerare intervalla temporum*: e. g. *víró* = Á - Á, *mágnus* = Á - G) finds its natural continuation in the double accent and hovering (*staccato*) ictus of Romanic speech and verse. The Romanicists, dominated and stultified by the lying tradition of the "Trisyllabic Accent", have actually allowed themselves to hold and proclaim a wretched dogma in bald conflict with their own better knowledge and practice: thus, for example, they pronounce correctly like every Italian, Spaniard, or Frenchman, *cántárè*, *cántár*, *chántér*, and not *cántárè*, *cántár*, *chàntér* (only possible to an ignorant foreigner), and thus they cling in practice to what they repudiate in theory. Such has been the history of accentual and rhythmic doctrine since Tyrannio Amisenus and Caesius Bassus perpetrated their millennial frauds. And the only cure for the inveterate error lies in the Socratic *γνῶθι σεαυτὸν*.

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